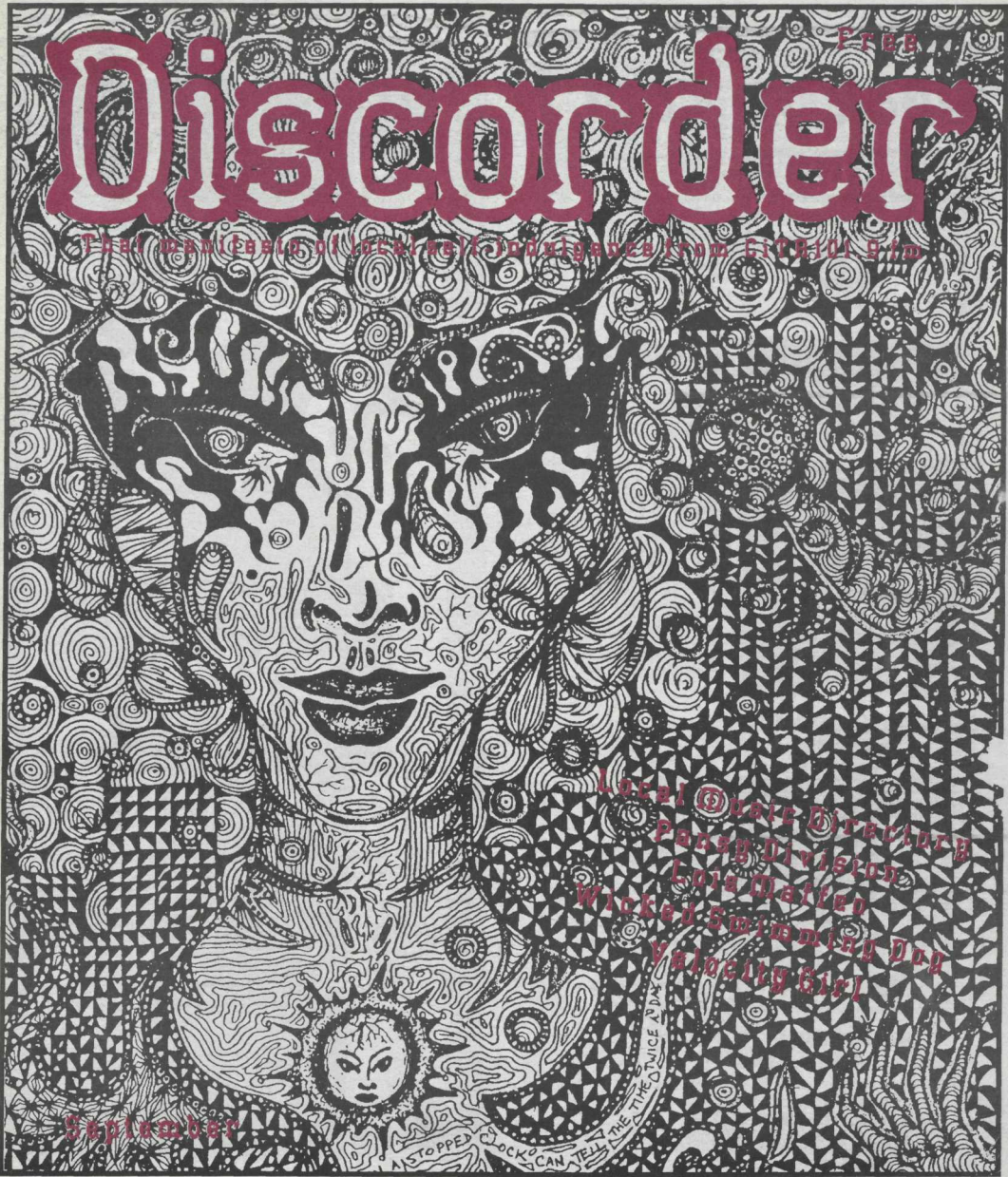


FEB

Discorder

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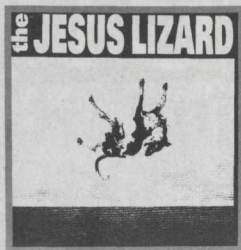


Local @ Mike Driscoll
Radio Division
Eola Mayer
Wicked Swimming Pool
Vampire Girl

September

STOPPED CLOCKS CAN TELL THE TIME TWICE A DAY

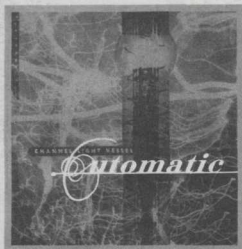
BACK TO COOL!



JESUS LIZARD
Down

One of the biggest American independent bands, The Jesus Lizard are back with a brand new studio LP! Voted Best Band, Best Live Band and Best Male Vocalist (David Yow) in the Flipside 1993 Reader's Poll, thanks to their brilliant Liar LP, Lash EP and great live shows!

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CHANNEL LIGHT VESSEL 
Automatic

As individual artists, Roger Eno, Kate St. John (Dream Academy), Bill Nelson and Laraaji have received enthusiastic praise and popularity. Now, united as Channel Light Vessel, these performers give credence to the adage that the whole is indeed greater than the sum of the parts.



UNDERWORLD
dubnolasswithmyheadman

Over the past twelve months, Underworld have almost single-handedly turned the British music scene on it's head, and dub...was hailed "the most important album since The Stone Roses and the best since Primal Scream's 'Screamadelica', by Melody Maker.

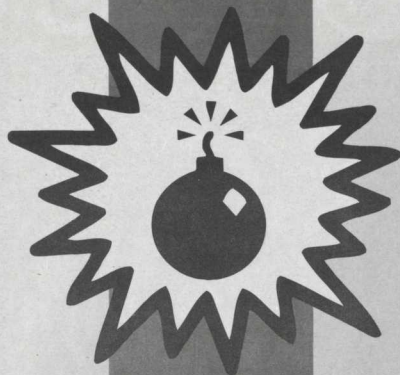
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"Keeping The Heat Up Since 1987"

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furnaceface

this will make you happy



this will make you happy
IN STORES SEPTEMBER 7th

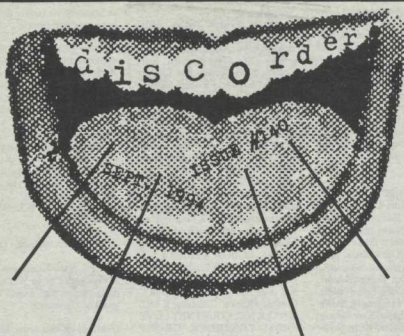
the first single/video
IF YOU LOVE HER (WOULD YOU BUY HER A GUN?)

ON TOUR THIS AUTUMN

CARGO RECORDS

"Inflicting Pleasure Since 1987"

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DIS-cover

This month's cover has been carefully placed together with airplane glue and old sticky band-aids by now local artist Laura Eveleigh, former local artist on that other coast. Keep an eye out for more of her eye boggling art in these here pages of your disorder magazine.

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THEY WERE THE ONES WHO LURED YOUR GURGIS FRIEND AWAY IN AN EFFORT TO BREAK UP YOUR ACT!
NOW I WANT TO BREAK UP THEIR ACT!

LET ME BE YOUR MANAGER! TOGETHER, WE'LL BURY 'EM!
DEAL!

LATER, AT STIFFY STUDIOS...
NOW THAT WE'VE GOT THIS GUY, HOW DO WE GET RID OF HIM?!?



COWSHEAD CHRONICLES

"gas up the car and get some beer, too. how about a six pack for me and a twelve pack for you.... until something new comes around. Let's get some drugs and drive around." the settlers

every once in a while it hits me and it hits me hard. like a sledgehammer across the back of my head when I'm least expecting it. the road calls my name and i have to go. most times i know exactly where i'm going but often those plans get laid to the side of the road and i'm not taking over. i have been accused of not having a sense of direction in my life but often i consider the source of these remarks and then i feel a whole lot better should i maybe settle down and get what would be considered a regular job and resist the lure of the road. i say not. the road holds things in store that one can't get flying. the truck stops filled with lost tv drivers and hitch hikers heading "that way" i have taken several friends out on the road with me and for each one of them it's been a completely different experience. the lone miles through texas where the signs of intelligent life are gone. sometimes for several hundreds of miles. the black hills of south dakota and the vastness of montans. the simple grace of four corners as it leads you to the the greatest place on earth. monument valley. sleeping in rest stops and even in a sleeping bag on the side of the road outside of boise. idaho. you can't beat it. ask don bull. he's seen the greenness of luber city. utah he's been scared by the tumbleweed in the middle of the night and by the deer caught in the headlights. wally feffer, although i have never met him has given me cause to hit the road again sometime soon. his drives license was in my possession for over a year and i have yet to meet him. i know though deep in my heart of hearts that he knows me and will one day shake my hand and say "look you fucking fooler... quit sending me those god-damned cards. and tell all your friends to stop as well" and i will for that moment be happy, and i will leave satisfied. and then go find a postcard and drop him a line. from vegas or durango. In the words of peter wolfe of the j. geils band "i just can't stop" so why would i want to. i want. i saw. i drove a million miles. so what do you say? wanna ride? gth

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by judith beeman

Hey book-friends this is the last Subtext! I'm moving out of the pages of Disorder. I'm at the point where I want to create as well as critique — I've always viewed Subtext as a chance to rave about writings that interested me and, with luck, would appeal to you. During the course of Subtext the focus slowly changed from books to comics which are a big passion of mine. To wind up I thought I'd keep with tradition and review some comics. Take care.

Paul Auster's *City Of Glass*
Neon Lit (Avon, pb \$14.00)

The most exciting phenomenon is beginning to take hold: Big book publishers are welcoming comics with open arms and, most importantly, open budgets. This summer Avon books presented us with the first in a new series, *Neon Lit: Noir Illustrated*, whose motto is "Where, in urban shadows, art and literature meet". The series designer is Art (Maus) Spiegelman and the editor is Bob Callahan. Auster's story was adapted by Paul Karasik and David Mazzucchelli who is best known for his *Rubber Blanket* graphic novel (oversized, up to issue #3).

City of Glass is set in modern day New York City. Quinn is a mystery writer who begins to receive phone calls asking for Paul Auster (same name as the author, rather confusing at times). At last Quinn, intrigued, says he is Auster. The rest of the tale sets Quinn on a mission to seek to find a recently released mental patient who may wreak terrible revenge. The cartooning is inspired by Scott McCloud's *Understanding Comics* was taught as a course, this book would be prescribed reading.

Although the tale flowed well and held my interest I will admit that the

ending left me slightly baffled perhaps I'll "get it" upon a second reading.

Additional books currently under way for the Neon Lit series include Barry Gifford's *Perdita Durango*, a sequel to his *Wild At Heart*, which was made into a film by David Lynch, and William Lindsay Gresham's carnival novel *Nightmare Alley*. Bob Callahan and artist Scott Gillis are working on *Perdita Durango* and novelist Tom De Haven (author of the incredible *Free As Amour*) and artist Mark Zingarelli are adapting *Nightmare Alley*.

COMIX NEWS

The Complete Concrete (Dark Horse/Legend) contains the first ten issues of the *Concrete* black and white series which introduced the world to Ron Lithgow, who had his brain implanted into a huge rock-like body by aliens (for those not familiar with *Concrete* it's not

nearly as
 goofy as it
 sounds).
 Drawn by
 Paul
 Chadwick,
 Concrete is
 truly the
 most sensi-
 tive man in
 comics, a
 grownups
 "Thing".
 Right now
 Concrete
 can also be
 found in
 the four
 part
Smile
 which, at
 \$4.15 a
 unit, is

fairly standard price for many comix these days) isn't really crucial, the first issue was pretty thin....Peter Kuper's *Wild Life* is really fun. The second issue titled *sex drugs rock and roll* reveals more of Peter's teenster years in the early '70's, with pot smoking and drug taking as the primary reference. Peter comes across as a real regular guy in his comics, not a loudmouth, or 100% angst ridden but a real true

believable teen.... There's an *Archie* meets *the Punisher* comic on the shelves as I write this. For some giggie I say: Next....Did I ever love Dan Savage's *Savage Love* comic book? Out on his own Bear Bones Press, it's a treat. Ellen *Tomato* Forney, James *The Cereal Killings* Sturm and Jay Sin Stephens are some of the artists who work with Dan's autobiographical scripts. Dan and Robert Kirby are the most innovative gay males in cartooning....hoo boy, back to Dark Horse. I picked up *White Like She* by Bob Fingerman primarily because Bob had worked on a comic with Lydia Lunch about a year ago (The name escapes me, anyhow, it's

about a vampyress). I'm not that keen on Bob's work, but this rather intrigued me, from the cover of a woman holding a huge brain on her back to the first few pages which had a nuclear plant accident and an instant mutant. The comic turned out to be a hoot. Very dark humour and totally unbelievable....*Hepcats* is the comic Martin Wagner produces. The characters have animal faces and regular human bodies. As a result I had dismissed the comic thinking it was just another "funny animal" book.

— Oh boy was I wrong — someone brought my attention to a recent issue which involved child rape and suicide. There were no words spoken throughout the entire issue, yet the art conveyed a cacophony of emotion. From there I was hooked and have been following the story ever since. Keep an eye out for the first half of the 18 issue story entitled *Snow-blind*, to soon appear in a collected format... *Cryptic*

Times isn't a comic, but a zine put out by Alan Wright and his wife Lisa Lindstrom-Wright. Listeners to CBC's *Nightlines* will know this couple from their "hours of power" They sent Subtext a review copy of *Cryptic Times* which, sadly at issue 5, is to be the last. *Cryptic Times* highlights the international garage scene with tons of obscure bands and reviews. This issue includes spectacular history of The Wallers. Send five bucks US to 1011 Boren Ave, Ste 114, Seattle WA 98104...Another wonderful magazine is *Yellow Pills* published by Jordan Oakes 4933 Odell #1E St Louis, MO 63139. *Yellow Pills* examines Pure Pop music and is four dollars US. It's amazingly detailed and the latest issue came with a free sinele by Material Issue.

The Reading Railroad on Monday September 19th promises to be a rip-snorter as Subtext's old pal Crad Kilodney will be reading! Crad, as you may recall is the fellow who's written, self published and sold his books of short stories on the streets of Toronto since the late 70's. Crad gave up writing a few years back yet could still be enticed to visit our fair city (he'll also read at Denman Island). Robin Blaser and Jeff Derksen will also be reading from their latest works.

DRAWN AND QUARTERLY

Drawn and Quarterly is a fantastic name for a comic book publisher: They indeed produce their comics four times a year. The company is

based in Montreal and their comics are unbelievably good and very nicely packaged. Titles include Chester Brown's newest series *Underwater*, Julie Doucet's *Dirty Plotte*, Joe Matt's *Peepshow*, *Dangle* by Lloyd Dangle and *Palookaville* by Seth. The newest addition to the D & Q "stable" of artists is to be *Adrian Tomine* whose self-published *Optic Nerve* (up to issue #7) will debut next Spring. Drawn and Quarterly also has a self-titled publication profiling various artists.

This Drawn and Quarterly focus looks at the trio of pals who often appear in each other's comix: Chester, Joe and Seth.

Chester Brown creates highly original, touching comics which have been released around the world. His first few issues of *Yummy Fur* were reprints of his mini-comics. The next 18 issues consisted of the "Ed The Happy Clown" storyline, a tale which involves vampires, missing persons, security types and oh yes, the head of Ronald Reagan attached to a penis. The Ed saga is available in a collected book and the film version (complete with computer graphics for the penis shots) is being directed by Bruce McDonald (do yourself a favour and run to your video store and rent his films *Roadkill* and *Highway 61*).

After the *Ed* story Chester moved to autobio material which included detailing his teenage experiences with pornography in *The Playboy* using his own image as an elfish winged observer watching his teenage-self throughout the comic. The angst filled *Fuck* storyline ran for the last six issues of *Yummy Fur*. In *Fuck*, Chester's experiences with girls and his family are viewed. A savvy marketing move has the title softened to *I Never Liked You* for the collected version.

Chester stopped *Yummy Fur* this

year at issue 31 (it had been published quarterly since December 86). After a six month absence Chester's fans could check out his newest work, *Underwater* which debuted last month. (At press time I hadn't picked up a copy yet.) *Underwater* is a work of fiction detailing several weeks in the life of a woman. The storyline is set to span at least 20 issues.

Seth has longed at times for the days of the 20's and 30's when things were seemingly more simple and honest. His drawings are reminiscent of this era, the light airy style reminds one of cartoons from say, New Yorker magazine. In fact, at the moment Seth is halfway through the storyline of how he began collecting the cartoon work of artists found in old New Yorker's from the 40's and 50's, especially those of "Kalo" who turned out to be a Canadian



comic *Palooka-Ville* is up to its sixth issue: The first introduces us to Seth as he appeared in the mid 80's, a white haired dandy — the bleach-job in constant need of

retouching by his very patient girlfriend. The text details how Seth was beaten up for appearing to "faggy" for some hoodlums. The second and third issues took us back to Seth's teen years where he worked a summer job at a resort, in this story Seth (or his character)

loses his virginity to his bosses unhappily married wife. The current New Yorker storyline will wrap up after six issues.

The next *Palooka-Ville* storyline will be a serious look at the true story of Steven Truscott, who in the 60's was accused of raping and murdering a little girl in his town of Clinton, Ontario (Seth's hometown: his older siblings went to school with Steven). Truscott, then 14, was jailed upon very little evidence under shaky circumstances to say the least (supposedly he had been the last person to see the girl). At age 30 Truscott was released from prison, primarily due to a re-emergence of public outcry over the case. Seth plans this storyline to last for five or six issues.

For the first 6 issues of *Peepshow* (#7 out by the time you read this) Joe Matt portrayed himself as a cheapskate, petulant, mean-to-his-girlfriend, porno-video-playin', lazy and oh so misunderstood artist. Joe was in town visiting Chester and they came over for coffee, he and I made plans to shoot a game of snooker later that week and...he bailed on me! Stood up by Joe Matt. Good grief.

What makes *Peepshow* so fascinating is that Matt goes on and on about things which *actually happen* that anyone with half a brain would NOT shout to the world (uh, no offence, Joe). His first few issues actually made his girlfriend, Trish, break up with him — he had been obsessively lusting after a work-mate of hers. Joe portrays himself as such a sadsack that you're tempted to both smack him and buy him a good meal.

There's a collected book also called *Peepshow* (Kitchen Sink) which shows the work Joe did in 1987 before his comic debuted. I like these single panel pages best. Each large page has dozens of tiny cartoon boxes in which Joe details his life and times. Very funny material about religion, school, girl trouble and how to save money.

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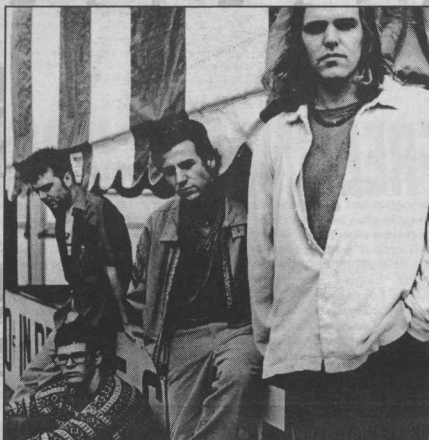
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TANIA BOLSKAYA

If it weren't for the mandatory inclination towards sex with other women, I would want to be gay. Before I lose whatever homosexual audience I may be so lucky to possess, let me explain. Like most of the heterosexual population, I think the act of love between two women is very sexy. Two men, too, for that matter. Though I think the fact that gay people have had to face oppression of every kind is heinous, I dig the resulting iron-clad sense of community that has developed amongst those who are out. And I am thrilled by the community itself, exceedingly vibrant and, for the most part, beautifully open.

These may all be just surface impressions of a lifestyle that I could never possibly understand, given my lack of real desire for my own gender. They could also indicate a sub-consciously twisted, voyeuristic attraction to a group that is excitingly "different" from myself. With only Psych 101 under my scholarly belt, I am inclined to forgo the intense analysis of my motivations and just accept the fact that I find the whole thing fascinating.

I am mesmerized by the transformation of man to woman and vice versa. I am astounded by the accounts of queer life before there was a movement or support or even the slightest bit of knowledge about the condition. I am awed by the stories, funny and frightening, of life in the gay bars before the Stonewall riots of 1969. Mostly, my sense of humanity is affirmed by the personal testimonials of beings who often term as their "problem" and have become stronger for their having to "decide" to be themselves.

Before I melt into a puddle of my own sticky sentiment, de-volve into Freudian analysis, or forever label myself a fag hag, I will come to the subject of this month's column: Queer Film.

The subject, and genre, are hotter than this summer's weather. Gay filmmakers are The Next Thing in the agenda of film history in North America, much like young black filmmakers were The Thing a few years ago. In the last two years, Gregg Araki's *The Living End*, David Assen's *Poison*, and

the late Derek Jarman's *Edward II* all received press unprecedented in the realm of gay cinema.

This summer, from July 19th to 24th, Vancouver hosted its sixth Gay Film Festival, Out on Screen. The event screened over 100 films and videos by and about lesbians, gay men, and bisexuals. Committed to providing a forum for previously unheard voices and to showing the diversity of experience within the queer community, this year's festival emphasized shorter works, particularly those produced on video. Happy attendees Les Vegas cited his personal highlights as: *The Straight Agenda*, an hilarious parody of a right wing, fundamentalist Christian, homophobic hate film called *The Homosexual Agenda*; *Kisses on a Train*, a beautifully simple film about the friendship of two young girls in India; and *It's a Family Affair*, an inspiring program of shorts that challenged the traditional definition of "family".

My own little odyssey into the queer scene began, as do all my DISORDER Film journeys, at Videomatica on Fourth Avenue where, in that modest looking retail space, they house one of this city's larger collections of gay and lesbian themed flicks. (*But Boys from Outer Space* is not in their library.)

Choosing films in the time-honoured by-the-blurb method, in five minutes I amassed a large list of features that I had to see. Luckily for my poor, whined eyes, I quickly discerned that there are almost no gay/lesbian themed movies that last more than 90 minutes. As an ignorant (and heterosexual) film critic, I refuse to contemplate why this is.

I tried to choose a 50-50 documentary/drama split but I found the former so interesting that I didn't have time in the end to get my quota of the latter up to par. The shelves themselves were stocked about 60-40 favouring drama, a somewhat unusual ratio considering that the "straight" documentary section comprises about 5%, or less, of any video store's stock. The community's emergence from shadow in the past 25 years has obviously inspired many gay filmmakers to explore

and record the roots of their kind and their experiences within a hostile North American society.

I am pretty sure I know what inspired the first "documentary" I slid nikkily into the VCR, and it was not the desire to tell a tale of oppression or strength through community. *Movie Buff* (which was sequelled by *Movie Buff II, III, and IV*) is comprised entirely of scenes from mainstream movies that feature male nudity, preferably of the famous kind. Hosted by rom-porn-B-movie schmuck named Steve Malis (who would need lessons in acting to play himself, or to play with himself, naturally), most of these "sexy" scenes are just hairy butt shots from early in the careers of such studs as Richard Gere, Don Johnson, and Johnny Depp. I would describe it as the least titillating thing I've seen all week, but I am aware that the male libido is encouraged by the stranger and most unassuming of erotica and so I will leave off judgement in that arena. I am glad that I have seen *Movie Buff* because I have managed to satisfy the perverse curiosity that oozed over me whenever I saw the box in the store. I am equally glad that I didn't actually pay to rent it and had the excuse of research to fall back on when succumbing to its guilty, not-so-thrilling pleasures.

More in line with the standard in queer documentaries was *Before Stonewall*, an impressive attempt to provide a living archive of gay and lesbian social history in the US. Beginning in the 1920's and arranged into chapters by decade (ending with the 60's and the 1969 Stonewall riots), *Before Stonewall* focuses on life in the only two places in the "land of the free" where there was any semblance of a homosexual community: New York and San Francisco. Done in my favourite style - Talking Heads - interviews remember aspects of their lives as members of an outcast group; the harassment, the fear, and the secrecy. Also included, however, are more cheerful memories of fun, revelry and close companionship. Created by Greta Schiller, *Before Stonewall* succeeds in providing a celestial path from the first fledgling groups of bag-city homosexuals to the 1969 outburst of rage against repression and oppression known as Stonewall.

My next nonfiction choice, *Forbidden Love* has many of the elements of *Before Stonewall*. It, too, features a handful of interviews talking about their experiences in the scene before the "scene" was publicly tolerated. This feature, however, focuses on Canadian lesbians and uses a unique "tableau" framework to separate the different interview segments. *Imitating, and/or parodying*, storylines from the "Golden

Age" of lesbian fiction in the 1950's and '60's, a small dramatic piece unfolds in chapters as small-town "Laura" is rejected by her girlfriend lover and ventures off to the big city to find herself. Between installments, women from Vancouver, Toronto and Montreal discuss the phenomenon of lesbian literature, gender role-playing within female couples, police and public harassment, the bar scenes, and a host of other savoury tidbits that Canadians, for the most part, would never even guess were a part of the social his-

tory of Maude's I paddled to the boys only wild west of my first dramatic selection, *Song of the Loon*. Set in the late 19th century Pacific Northwest, *Song of the Loon* traces the tender journey of a frontier boy who wants to come to grips both with his sexuality and with a sturdy mountain man. Inhibiting him are preconceived perceptions of sexual preference and an evil, repressed ex-lover who is stalking him. I learned from *Song of the Loon* that:

1. The Old West was inhabited entirely by men, all of whom were

speak of, there are an overabundance of glorious back-lit shots of trees, rivers and mountains. As a ninety minute travel commercial for rustic-minded gays, *Song of the Loon* is splendid, though a bit long. As a feature that extolled the virtues of the satisfied homosexual life, it's a little tiresome and still too long.

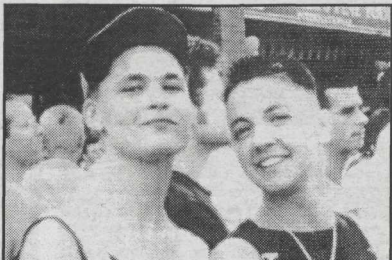
Made for British TV and starring John Hurt, *The Naked Civil Servant* is a very good argument for the position that the English are infinitely more civilized than we, their North American counterparts. Try to imagine an NBC-commissioned TV biography of (fill in American gay icon here) that started Charlie Sheen as a hustling, then aging, then defiant queer, which would be broadcast into over 250 million American homes on a Sunday evening and you'll have an inkling of my comparison. Thank god the repressive entities that control television in the US haven't yet gotten their censorious clutches on the Canadian video market and I was able to spend 80 minutes with the ever-charming Crisp/Hurt and his exquisitely phry lyrics for life:

1. "Wasn't the bath fun tonight?"
2. "Exhibitionism is a drug - It's addictive!"

3. "Some roughs are really queer. Some queers are really rough," et al. I am not purporting that life for a gay man or lesbian in Britain was less harsh than that of a similar life in the US, discrimination against homosexuality thrived in those hallowed isles as well. (There were laws, until relatively recently, that could put "that sort" behind bars where the offender could be stopped from corrupting others to his wicked ways.) Though permeating the lives of many in the country, TV and thus was reborn on screen, for the delight of posterity and me, Mr. Quentin Crisp.

For those, gay or not, who are interested in this type of cinema, Videomatica publishes a guide to homosexually-themed films. For the pitance of one dollar anyone can pick one of these catalogues and get the dirt on New Releases, the Gay/Lesbian section of the store, and mainstream films with gay themes. The store is a watching element that lists films which contain negative comments or portrayals of homosexuals and their community.

Caveat Emptor! The Videomatica Gay/Lesbian section is addictive. You may not get out of the store again without a selection from its shelves.



story of our country. Made by Aerlyn Weissman and Lynne Fernis with a grant from the National Film Board, *Forbidden Love* stood apart from the other documentaries for its sheer entertainment value. All the nonfiction films I watched were interesting; *Forbidden Love* was scintillating.

More narrowly centred than *Forbidden Love*, and, to my judgment, less appealing for it, was *Last Call at Maude's*. Recounting the history of a famous lesbian bar in San Francisco which closed down a few years ago, *Last Call* uses the owner, staff and past patrons of the bar to remember on film what Maude's meant to the scene and to the individuals that scene was made up of. The film does has interesting things to say about the way the lesbian community has changed (no one drinks any more) or hasn't changed (the easiest way to find the lesbians in any town is to head over to the local softball diamond) but too much time is taken up, especially at the end, commemorating the bar's closure. If I had been a regular at Maude's, I'm sure I would have appreciated the good-bye awards ceremony and the detailed descriptions of former employees but as this was my introduction to the club, those bits dragged.

From the all-girl envi-

gay although some of them didn't know it or wouldn't admit it.

2. There was a special Native tribe, the Tribe of the Loon, that all homosexual Native American men were a part of.

3. It is natural and good to have many sexual partners while naively constricting to have just one.

4. All men who repress their homosexual urges will as a result be mean and potentially homicidal.

5. By accepting your homosexuality you will immediately become one of the calmest, most wise men on earth and will never become angry or jealous again.

The most unfortunate thing about *Song of the Loon* is that despite director Andrew Herbert's ambitions to tell a beautiful gay fable, he's somewhat lacking in actual plot content. Lacking a conflict to



I see from the calendar that September is upon us again, bringing rain, the official start of Fall, crowded morning bus rides to campus, and of course, tuition payments. But wait, it's not all bad! September is also the beginning of another season for most of the local classical music societies, and if by some chance you have anything left in the bank after making the annual trek to Brock Hall and the tuition debt you might want to set it aside to attend one of the many great concerts coming up.

But first, an explanation. Some of you may have noticed the lack of this fine column from last month's issue. This was not (as rumor had it) because I saw Elvis in one of my petri dishes and spent the month talking to him and transcribing his favorite recipes to soon be released as a book and later as motion picture. The simple fact is that there really wasn't much going on in terms of local classical music; the weather was much too nice to be sitting in a laminar flow hood, and the fishing was good. In short, you didn't miss anything.

The classical scene has been a much busier one of late, though. Early Music Vancouver, with the assistance of UBC's School of Music and The Canada Council Touring Office, put on the Vancouver Early Music Festival. This was a series of four workshops (for the musicians) and eight concerts (for those of us who find it too artistically challenging to play anything other than the CD machine). The program for the festival included many names familiar to local early music aficionados, including the groups *Sequentia* and *The King's Noyse*. A group I was not familiar with was *Musick Fyne*, hailing from Toronto and consisting of Mary Elin Haines (soprano), Terry McKenna (lute, mandolin, and guitar), Allison Melville (flute and recorder), Colin Savage (clarinete and recorder), and Valerie Weeks (harpsichord). Having previously heard all of these people in recordings only, I thought it would be interesting to hear them in person, so I went to their August 7th concert, entitled "From the Old World to the New".

Like the other concerts of the series it was held at the UBC Recital Hall, an excellent choice of venue for works of this nature due to its excellent acoustics and small size, which gives the performance a re-

laxed feel and (importantly for the audience) early music allows all the music to hear softer instruments like the medieval flute which featured prominently in many of the works performed for this concert.

A pre-concert introduction was given by Allison Melville, who proceeded to explain the meaning behind the title of the concert. When most of us think of "early music," we generally immediately think of the composers and venues of Western Europe which make up the majority of western music from the 17th and 18th centuries. *Musick Fyne* chose instead in this concert to focus on works as performed by the settlers of North America during this era. It was an interesting idea, and one which they did a successful job of bringing to life through a lot of background research and a lively presentation.

The program was divided into five sections, with each one dealing with works of a common nature. The opening section was entitled *Mrs. Sutherland's Coffee House - Halifax, 1790* and was patterned after records of a concert hosted by a Mrs. Mechlter on the 20th of September of that year. Among the more staid works on the program (works by Bach and Dilibian) was a set of excerpts from the ballad opera *Rosina*. It was this set of excerpts which *Musick Fyne* fittingly chose for their opening.

The ballad opera was a particularly North American musical form originating in a culture where musical talent was much more common than was a classical education. Very few people really wanted to go to a musical presentation such as the European incarnation of the opera which would most likely be sung in a language they didn't understand (often Italian) and deal with situations they didn't recognize with. Some one had the bright idea of targeting this large, untapped audience with something they would really enjoy (and spend money on) - a "Beggars' Opera," based on simple story lines and accompanied by music in which the audience could recognize simple themes based on their own folk songs. The form gained rapid popularity in North America and attracted the attention of English composer William Shield, who wrote *Rosina* to fit the bill. It was a success in

North America, as demonstrated by the Halifax concert where Mrs. Mechlter herself took the main singing parts.

The excerpts performed by *Musick Fyne* were the instrumental overture (based on a harpsichord lesson) and four vocal works (one of which was to music by Pleyel, and another to music by Sacchini). While the passage of time has obscured what were at the time common melodies, the music still has the power to enchant and Mrs. Haines' lovely voice and enduring stage manner were solidly rounded out by the engaging performances by the instrumentalists. I did find, however, that I really didn't gain much by the singing being in English; I still had a very hard time understanding much of it due to the speed and wide tonal range employed.

The second selection *A Choice Medley for the Ball* was even more delightful, focusing on the purely instrumental dance music from the late 1700's. Starting with a quadrille, this set continued with "The Constellation" (a bright work marred somewhat by the faintness of the medieval transverse flute; it would be hard to imagine the dancers at any ball actually being able to hear it), "New Contradance" (by Henri Capron), and ending with the traditional works "Drunken Sailor" and "Spirit of New Orleans." Terry McKenna's playing on strings was particularly good, and most of the audience were tapping their feet to the music by the end of the first work.

The third section requires some explanation. Four years ago the members of *Musick Fyne* commissioned Canadian composer John Beckwith to write a work in the form of a documentary cantata to portray the 1773 voyage of the *Hector*, a ship bringing mostly poor, Gaelic-speaking Scots to far off corners that food and water had to be stentgerly rationed to last more than twice as long as originally planned. In spite of this the settlers did not give up hope; they persevered and went on to make lives for themselves in the fine new world they found waiting. The resulting

work, entitled "The *Hector*," was premiered by *Musick Fyne* in 1990 during a tour which included the village of Pictou.

In many ways I found myself feeling a certain kinship with the oppressed settlers as I listened to this work. The composer chose to employ instruments in two different tunings for some sections of the work in order to portray the stormy conditions of the voyage. Interspersed were these mildly discordant passages, Ms. Haines alternately recited a commentary and sang songs in Gaelic. Thus, overall, the work is totally modern in character and suffers from the common faults (and, I presume, the strength) of its contemporaries: a lack of continuity and, as a consequence, a lack of approachability for the average listener. While I must admit to being impressed by the Gaelic song sections, I found the work as a whole to be markedly out of place both for this ensemble and for the concert. I do not doubt that the members of *Musick Fyne* may have enjoyed performing the work, but their audience was there to hear baroque music; if they wanted to hear modern music they would have gone to a recital hosted by Early Music Vancouver or something similar. An interesting idea and an 'A' for effort, but not the proper venue for this particular work.

After the intermission the concert continued in a more fitting note with *Musique de la nouvelle France*, featuring works of a traditional folk nature from Quebec and Acadia including "Mon Père a'vait fille que moi," "Le Sergeant," three versions of "A la claire fontaine, la court paille," and

"V'la l'bon vent." These lively pieces (particularly the last) were delightfully done.

The final set, *The Urrania Academy*, was named for a popular musical venue of early 18th century Philadelphia and consisted of two sections; an instrumental group with the Scottish composer James Oswald's "The Marvel of Peru" (a short and musically ornate work in three movements), J.C. Bach's "Sonata in D" and local Philadelphia Benjamin Carr's "Rondo," followed by a choral group with "Bonny Charley" (published by John Young, Storace's "Lullaby" from his opera *The Pirates*, the traditional "Lochaber," as arranged by J.C. Bach, and, finally, "Ariel's Song" from *The Tempest* by Thomas Arne. These final works did an especially good job of showcasing the talent comprising *Musick Fyne* and brought the musicians the rousing applause they deserved. In return, they performed the traditional Scottish song "The Bonny Broom" as an encore to bring to a close a very entertaining and enjoyable concert.

Part of what made the concert so enjoyable was *Musick Fyne*'s relaxed stage presence. They performed as though in front of a small group of friends, much in the manner the early North American performers they were attempting to emulate have. A performance in which the musicians take the time to actually look at the audience and introduce the works always feel much more "live" than one presented in a more formal manner and, with the exception of one work ("The Hector"), I found this presentation to be

very successful at evoking the image of the settler's concert.

Time to take a look at what's on the musical agenda for September. The VSO officially opens their 75th season with a concert in their Masterworks series, presenting Sergiu Comissiona conducting Mahler's *Second Symphony* (otherwise known as the *Resurrection Symphony*) with the Vancouver Bach Choir and guest soloists Louise Russell (soprano) and Corina Circa (mezzo-soprano). Also on the program is Applebaum's *A Place Setting*. Performances will be on September 24th and 26th, 8:00 PM at the Orpheum.

The Vancouver Recital Society is having their season open at the Vancouver Playhouse, 8:00 PM on September 18th, hosting baritone Christopher Nomura.

Early Music Vancouver is presenting two concerts; the first is Mort Feldman's *Patterns in Chromatic Field* (a full-evening work) on the 17th, and the second (to be held on the 18th) is a collection of shorter works including *One's* by John Cage, *G-A-C-E* by Michael Bachman, *Intercomunicazione* by Bernd Zimmermann, and *De Profundis* by Frederic, an especially interesting work (composed around the writings done by Oscar Wilde while in prison) which has been receiving very favorable acclaim. Both performances are at 8:00 PM at the Vancouver East Cultural Center.

Most of the other local music societies seem to be waiting for October to begin their seasons, so that's it until next month. Good listening until then!

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The prospect of interviewing Lois Maffeo had me excited for days before her scheduled appearance at the Starfish Room on. Being the rather silly girl that I am I had missed her show at the Yoyo Studios Music Festival a few weeks before - quite a faux pas, considering Lois is one of the oldest scenesters in the K Records/Olympia scene. Her music is acoustic, her voice soothing, and her lyrics subtle yet still very **pro-girl**. Crafty as a coyote, Lois is part of the quiet punk revolution.

Krista: I wanted for Lois out at the Starfish Room for a while at about one and a half hours. I was through this time we were told by a rather grumpy club owner that she had gone for dinner with the cub girls, but we did manage to track her down eventually. Here's what she had to say for herself.

Krista: One of the things we wanted to talk about was doing radio, because both Trish and I have girl radio shows on CTR and I heard that you did an all-girl radio show too.

Lois: Yeah, I did an all-girl radio show called *Your Dream Girl*. I started doing that in 1983 and I did it for about three years.

When I first started doing it I really didn't have anything to go on. I didn't know anyone who hosted their own radio show, except there was a women's station I worked at KAOS, the station I worked at, which was at my college, Evergreen State College. They played stuff like Fernan, Holly Near - stuff like that. I always thought, well, that music is fine, but it's not really what I was thinking I wanted to play.

I started out just doing a little talk show and it kind of evolved into doing a rock show, which evolved into doing an all-girl radio show. It was always kind of sexist for me, instead of putting up a big fight with people, to be crafty. So I got a rock show first, and then I just played all girls, and then everyone was saying "wow, great show." I just looked for every girl musical project that I could find in punk, reggae, rockabilly, anything. I played all sorts of stuff. It was really fun and it inspired me to play music myself. I really think that being a fan is equally as important in our scene as being a performer. *Somebody has to listen to the records.*

Krista: Did you ever do band interviews on your show?

Yes, I did. I wrote to bands, and sometimes when bands would come through Olympia, I would talk to them. Sometimes I wouldn't be able to get interviews with people. I remember standing in the rain trying to interview Kim Gordon and she just never came outside. I was really bummed. I scrawled a little note and left on the van. I wrote a little embarrassing fan story from my past. Everybody has them, everybody has written one sappy letter to a pop performer during their lives. I don't know that it was such a sappy note, 'cause I was kind of mad.

Krista: I thought that this interview was going to turn into one of your Kim Gordon experiences. I'm sorry, it's just that I'm delinquent in all things.

Trish: We were going to blame it on the cub girls because they knew we were doing this inter-

view and they abducted you. **Krista:** You mentioned that you went to Evergreen. What was it like for you?

Evergreen is a weird school in that they don't have grades, but they give degrees. They don't give them specifically in anything. You get a BA or BS, but you don't get them in English or anything. It's kind of a holistic approach to educating people by giving them interdisciplinary studies.

I went to Evergreen because I had gone to this great Catholic all-girls school and I had heard about Evergreen from a friend. I heard that there was this place where they didn't give grades and you could get a degree in class bonding. I went to my guidance counselor, Sister Karine, and I said I wanted to go to this school because it sounded really rad. And she said that if I went to Evergreen I'd ruin my life. That was the moment I knew that I had to go there. I went there in 1981. It really is a great place to go to school. You can do a lot of work, especially if you have any self-discipline whatsoever. There are a lot of really gifted professors.

Krista: After Evergreen you started doing bands...

My first band was called Laminulops. I was working at this job and we had a talent show. I had my coworkers, and I was wondering what we could do in the talent show and I had had this guitar lying around for like two years and never actually learned how to play. One of the girls, Sharon, was a very accomplished musician. She played in a musical called *Grease* in fact. Now she's an ethnic musicologist so she could be really into stuff. She said, "Let's have a band. Lois, you play guitar." My friend Jan played drums.

At this point the interview was interrupted by a Mafteo boy trying to run us over.

Krista: So we were talking about what Trish calls "old school" Lois.

We had our little talent show - Jan played drums, I played guitar, and Sharon played harmony guitar and mandolin. Our influences were medieval music, punk rock and not being able to play, so our sound was very eclectic. We only played live once, [we] did a radio show once and we recorded a pressing. One of the funniest was one of Pat Maffeo's [Maffeo still does] compilations called *Thow*. That was the most poppy song we did. Then I was in a band with Pat Maffeo called Courtney Love. And that lasted for a couple years. We put out three singles. I moved to Washington DC in 1989 and we actually stayed together a little after that. We did one tour and a show at the International Pop Underground Festival was our last show.

Trish: Do you consider yourself to be punk? Your music is pretty poppy. You don't say Oh, I'm one of your songs.

But the second and third letters of my

name spell of when I first heard about punk when I was in high school I thought it was going to be really weird. I had this idea in my head that punk was going to be so radical, that it was going to hurt my ears. It was going to sound like needles going in my ears.

I think that the first punk record I ever heard was the Sex Pistols and then I was like, "Wait a minute, this is just rock and roll!" In Phoenix, where I grew up, there wasn't really a big punk scene. Punk was the music listened to as a youth, but then I found out that doing things like the throw-on label, and their own tours. When I started to understand how it worked on an independent level it became an even more dramatic inspiration in my life because I realized that you could start your own business or start your own band. You could do all these things with kids, or people that were your own age. That's when I started to think that I wanted to actively be punk rock. I have never owned a leather jacket. I've never dyed my hair. I don't have any tattoos. I'm really pretty fans when it comes to the badges of punk rockdom.

Krista: Do people ever try to discredit you because you don't wear the badges?

Not very often. I mean, sometimes I'll get a review in something like *Maximum Rock n' Roll* that will be very slighting. Although, *MRR* doesn't review records anymore, except for the ones they define as punk rock records so I couldn't even be reviewed in *MRR* anymore. Really infrequently do people take issue with that. I've played shows before, like in East Bay, where the kids are so crusty - totally dyed hair they're dirty and totally punk, and a friend has set something up at one of their warehouse parties. It is always just an intimidation factor: are you afraid to go play in front of a crowd? I have played with Unsane and Fugazi and a rap band called H2O - Hard to Obtain - and it doesn't matter what the crowd is like, it's just a matter of having confidence in yourself.

Trish: There seems to be another side to punk, other than being crusty, that as more to do with attitude. For example, Kicking Giant and Jan Faye are challenging people's ideas of what music is. If you have something good, people will be open to it. Anyway, we were wondering, what is a strumpet?

A strumpet was at one time used to describe a woman of ill repute. I've always liked that word, and plus strumping is something I do, so I'm a strumpet that strums. Part of the Riot Girl thing is about appropriating language. I kind of felt that if people can

appropriate slut and bitch to words that don't hurt them. I can do that too.

Krista: In the song "Strumpet," your lyrics are very in your face. You seem to be saying, "I'm going to do this and if you want to call me a strumpet that's okay, but I'm just doing my own thing."

But there is also part of that song that is about telling other girls not to let that whole attitude make them scared to do what they want. There is nothing wrong with sharing your legs, but if you don't want to share your legs there shouldn't be any problem. If you want to sing on a stage, great. But if you don't want to there is no problem. If you want to do it, confidence is so important. Every time I go to the music shop I'm just waiting for a guy with a pencil pen to say "Is your boyfriend in a band?" I get so frustrated because I'm not a performer so that I can educate all the sound men and idiotic boys at the music store.

The same way that I talked about getting my own way at the radio station, I think you have to educate people that way too. Instead of just calling someone a dick, it is better to encourage his girlfriend to form a band. I think that is how to get back at the culture that oppresses you - sneakily take away their badges of power.

Krista: Your t-shirts say "I'll steal your girlfriend," right?

Lois: I'm gonna steal your girlfriend! It is what I was just saying about encouraging women to play music and do the things they want to do. I chose an image of Sophia Loren, just because it was cool and sexy.

Krista: Who are your idols?

"Cause Trish says that you are not allowed to have idols.

Trish: Let me say what I said! I said that considering you are down with the whole Olympia/Kill Rock Stars thing, it is okay to

have idols? My theory is that if you idolize people, you have to accept that others may idolize you. And then you are a rock star.

I think your point is a very valid one, and I used to go back and forth on that one. But last summer I went to New York to see Patti Smith read in Central Park and she read a really moving - what might have been a journal entry about idolizing people. And she was famous for idolizing people. She said that art exists as much for the artist to create it as for the people to enjoy it. Elevating some of those ideas, she thought, was really right because it gave you a connection to what she considers a higher form.

It really funny because I was really thinking about a yesterday because I met one of my idols. I was in line at the current place. There is this dancer named Mark Morris and he does this thing called the White Oak Dance Project with Mikhail Baryshnikov. I was looking in front of me at this guy and I was like, oh my god, that is Mark Morris. And I thought, it's now or never, so I said, "Excuse me Mr. Morris, but you are a hero to me." And he said "Oh, gee, thanks!" He was so normal, a

goth kid. He could be my neighbor boy!

So it's something to aspire to, and in another way this is false. As a lot of people fight it, they have misconceptions of what it is. Probably Slim from Kill Rock Stars and Calvin at K. I think people believe things about them that are entirely not true. And Ian MacKay from Fugazi. If people don't want to drink because Ian doesn't there isn't any real harm in that - but as long as they aren't being asshole because Henry Rollins is an asshole. That would kind of be a drag.

by krista james & trish belly



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CHIXDIGGIT, and
PANSY DIVISION
SEPTEMBER 15th
DOA
and LAGWAGON
SEPTEMBER 22nd
SEX WITH NIXON
and PIGFARM
SEPTEMBER 29th
MYSTERY MACHINE
and SLOWBURN

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Velocity Girl seems to be one of those cutesy college rock quirks gone right. Ever since their catchy single "My Forgotten Favorite" made it big on the college radio scene in 1992 and the "college-geek shoegeezers" tag was enthusiastically slapped onto their freshly scrubbed foreheads, Velocity Girl have been on a quick and pretty much uncumbered path to success. Now, in July of 1994, after a string of singles and compilation contributions for such stellar indie labels as Simple Machines and Slumberland, as well as a much lauded debut album (*Copacetic*), Velocity Girl have emerged with their untarnished, lovable image intact and are continuing their winning streak. It seems that these kids just can't lose: they've recently settled into a cozy five album deal with Sub Pop and have just released their second full-length effort, entitled *Simpatico*. I caught up with the clean-cut crew at the Town Pump recently, where drummer Jim Spellman and guitarist Brian Nelson were mulling their way through dinner before their show. Apparently the speedy Velocity Girl herself, Sarah Shannon, can't sit still long enough to endure an interview for she took off immediately after sound check for her customary pre-performance jog and I was left to mull over the band's spotless success with Jim and Brian. My trusty friend Julie, who had agreed to come along and act as photojournalist on the condition she wouldn't remember anything about the encounter by morning (a condition, by the way, which she took for all it was worth - AND MORE!), managed to snap a few winning smiles from the kids in between her drunkenly enthusiastic exchanges with soundman and bass guitarist Kelly Riles. Here's what went down:

Disorder: O.K. Can you introduce yourselves?
Jim: I'm Jim from Velocity Girl.
Brian Nelson: I'm Brian from Velocity Girl.
Kelly Riles: I'm just assisting in

So where did you guys just come from? Are you far into your tour?
Jim: Half-way across country, and up one country. We're half-way done, we started in Philadelphia, went to Boston and then across the top of the country.

Did you guys play Seattle yet?
Jim: Tomorrow. And the next day.
Brian: We just spent the last two days driving, so [it's] kind of nice to have something to do now.

You guys toured a lot for *Copacetic* too right?
Brian: Yeah, well, we did two months, I guess two separate tours: one opening for Belly and another one on our own, and then we'd go to Europe for a couple of weeks so it was just kind of... Oh I have to order my food... and I'd like you to know that I'm going to get. (to waitress) Do you have a tossed salad of some sort?
Waitress: We have a Caesar salad.
Brian: O.K. could I get a Caesar salad and an order of french fries.
Waitress: You sure can.
Brian: Thank you.
Jim: Once the microphone's off it'll be make that a double cheeseburger.

So, have you been on the road then for most of the past year or so?
Brian: I wouldn't say most of the year, but a good portion of it. We did a couple weeks in England and that amounted to like about almost a month, and then we did these two other month long - or like five week long - tours. So we were out for like three and a half months or something like that, which is not a lot for some bands but a lot for us.

Everyone always writes that ardent anglophiles you are - what was England like?
Brian: I don't know if that is strictly true, although we do like a lot of English bands. But we did alright in England. It's just

of weird; I think the press over there is completely - they make it up as they go along. I mean, you're a hero one week and a schmo the next. So there's no way to really evaluate how well you do in England except the audiences, and in London we've always done really well.

So was that the first time you were over there?
Brian: Yeah. Well, it was two separate trips of like a week and a half each.

Did you have any memorable tour moments or anything?
Brian: I don't know, I can't remember any of it; I was too drunk. I got hit by a car in New York - that was pretty memorable. The second night I guess, we were with Belly; we were doing two shows for two nights - two shows each night - and the second show in between I'd gone over to CBGB's with Jim and another guy from Sub Pop and we were walking back to the show across the street, you know, like 15 minutes before we're supposed to be on, [and] a car turned the corner, ran the light and smacked me up on the side. I sort of saw it coming, but I didn't really get hurt or anything. But the driver kind of... they were yelling at the driver and sort of a little bit of a fight ensued, I think the driver took the worst of it between Jim and our friend Dave from Sub Pop.

Did you go on that night?
Brian: Oh yeah! Five minutes after I picked my sorry ass up off the New York pavement.

Wow. I think the last time you guys were here you toured with Belly right?
Brian: Last time we were here at the Town Pump I think it was just us.
Jim: We played at Graeland with Belly. We played here with cub and somebody else.

Do you think that there is a big difference between being an opening band or headlining or is it kind of just whoever is on the bill?
Brian: Oh I think that there is a big difference. I mean it sort of depends on who you're touring with.
Jim: There's a lot less people when we're headlining.
Brian: Yeah, a lot less people

By Kazi Stastna



when we're headlining.

Is there a point, you think, when you make a conscious transition from being an opening band to headlining a show? Brian: Well, I think it just sort of depends on, you know, circumstances. We were thinking about doing this tour as an opening act but there weren't really any bands that we wanted to go out with, so it's just kind of weird. I mean, we figured we could do alright on our own and we needed a tour now, soon after the record came out, so it was just kind of...

What about Sunny Day Real Estate, did you guys choose them?

Brian: I think it was sort of set up with Sub Pop. Sub Pop suggested it and they wanted to do it.

Do you know much about them?

Brian: Well we learned a lot about them playing with us every night for the past two weeks or whatever. They're great. We had seen them a couple times before and had met them sort of in Seattle briefly, but uh...yeah, they're great, they're awesome. Kelly: Can I get a shot of Jagermeister (for Julie's recommendation no doubt)? Waitress: That's illegal in B.C. Kelly: Is it? Brian: You're kidding... Julie: (in loud whiny drunken tone) My father drinks Jagermeister continuously!

Right, Well, when I was reading stuff about you guys it seemed like you gained a fair bit of notoriety and success fairly quickly. Do you think that kind of came easily to you or did you have to struggle? Brian: I think it sort of came unexpectedly. I mean, we put out the "Forgotten Favorite" 7 inch and after that sort of a lot of people started writing about us and we played a few shows on the east coast and it just kind of happened all of a sudden. Since then it has sort of built up a little bit [but] we were just sort of another buzz-band, I think, for a while, which is kind of a burden.

With "Forgotten Favorite," it seems like you read about it and people call it the perfect pop song. When you were writing it did you anticipate that kind of reaction or was it just another song?

Jim: Well, we were excited. I think we sort of knew that it was good, but not...I've read so much BS about it like "it crystallized the movement into a force" - like this complete group, you know, I'm glad people like it though.

Yeah, well, people have dubbed it as being very 'hill-billy', a kind of hit of the Week type thing. Brian: I think we all

just thought it was the best song we had so we just put our foot out. It didn't seem like that special of a thing.

Do you think that "Sorry Aguir" off the new album has that same hill-billy feel? Brian: Don't know that, it's sort of the song that we all agreed would be the best first single. We don't really know, we sort of debated about it a lot. I mean, we tried to write as many hits as we could, [but] it's hard to decide.

Do all of you guys write in the band? Does everybody kind of contribute? Brian: We all write novels. Jim: Everybody writes.

So there's no clearly defined roles or anything? Jim: It varies a lot from song to... Kelly: ...song. Kelly: Person... Brian: ...to person. Jim: From hit to hit, everybody writes. Kelly: Except I write 92 percent of the songs. Jim: (to the tune of R.E.M.'s "Everybody Hurts") Everybody writes, sometime.

So when you collect stuff for an album is it just stuff that has emerged over a longer period or do you record in shorter chunks? Jim: Well, it's sort of like [we] have a certain amount of songs that [we] write and some parts that [aren't] fully flushed out and then we sit down and, you know, starting with that and then adding all this other stuff build the album from there. So it sort of goes both ways. And here's Dan from Sunny Day Real Estate... (Enter Dan, stage left) Brian: Dan, by the way, is an excellent player of the game Karaoke. Jim: KARICKY! K-A-R-C-A-K-E. It's Karaoke. (Looking down at my notes) You got a lot of questions there. Are all those questions? Let's pull a few out. Kelly: We're asking the questions here. Jim: We're asking the questions now.

NOOOOO!!!!

Jim (reading directly from my question sheet yet somehow managing to make it sound a trillion times more pointless and

blatant than when I wrote it): Now, just as a reader of the media and stuff...often when the locale of Washington D.C. is mentioned in the music press, the word hardcore is not too far behind - where do you think we fit into this?

Where do you think you fit in? I don't think you fit in. After a brief interlude during which Kelly tried to convince Jim that they should go to Windsor, Ontario, I managed to rescue my questions and carry on with the interview.

Well, you know how you were saying earlier that you became a 'buzz band'? Well there seems to be a whole slew of buzz words that keep cropping up, like anglophile, shoegazing, My Bloody Valentine, college geeks...Are you happy with that kind of image being associated with yourselves? Brian: I don't mind the college geek thing.

But was that all a media creation or did you perpetuate that?

Jim: Well the thing is, somebody writes it at one point, like when you're first starting out, and then you decide at one point, 'well, we should have a press kit', so then you give a press kit, but then when a writer wants to do a story on you they ask to get your pass

kind of image of yourselves? Jim: Maybe vaguely, a little bit. Brian: We never really thought that we were in the public eye or anything. I think if anything now I wish people would shut up about My Bloody Valentine. That's last year's record.

If you had your choice of buzz words would there be any? Brian: Velocity Girl.

Jim: One thing though, almost every good band, especially in the last ten years, gets completely compared to somebody else. I really can't think of very many bands that don't get compared to somebody else. So at least it's O.K. to think about that. I mean, Pavement are a great band but people always write about who they sound like, [and] it doesn't really matter. Whether it's true or not they're still a good band. If they sound like the Fall or something it still sounds great, you know. So many people write like rock journalists [and] put too much emphasis on journalism, like getting to the bottom of the story. Which is good, but I would like to see at this point 'I like this.' You never see a journalist say 'I like this band a lot' or 'This band makes me feel a certain way.' It's always like 'I'll sit down and analyze all the facts and pertinent issues and then come up with a conclusion based on these facts. Jim: There's no security, they can drop you any time. Brian: Yeah, the deal is that after any record that they're not happy with for whatever reason, you can be dropped from the label. I mean we just did it because they were the best label or whatever, they made the best offer. And it's sort of kind of a thing where you have to reach some sort of a balance between what a band wants and what the label wants. I mean, initially we wanted to sign to Sub Pop for a little records as possible because we thought 'well, we'll put out a record on Sub Pop and if it does

bands like the non-hardcore D.C. bands like us and Tsunami and Unrest and I don't know, whoever else, The Eggs or something - as like this scene or something, and none of those four bands sound even remotely alike, not even vaguely. But it's sort of like it links things easily in a time and place and you can make nifty little flow charts about the bands and who dated who in the bands and which labels the bands are on or something. It's kind of silly, but if I was a writer and was making my money doing it I'm sure that's what I would end up doing too because, you know, it's a familiar lexicon.

You guys recently signed a five album deal with Sub Pop? Does that put any kind of new pressure on you at all? Jim: Well, if you don't want to make a record they can't really make you make a record. Brian: Yeah, there's not like a thing...I mean, if we broke up tomorrow it wouldn't matter.

Did you do it more for the security? Brian: Well, I think that they offered the best...

Jim: There's no security, they can drop you any time. Brian: Yeah, the deal is that after any record that they're not happy with for whatever reason, you can be dropped from the label. I mean we just did it because they were the best label or whatever, they made the best offer. And it's sort of kind of a thing where you have to reach some sort of a balance between what a band wants and what the label wants. I mean, initially we wanted to sign to Sub Pop for a little records as possible because we thought 'well, we'll put out a record on Sub Pop and if it does

really well they'll want to re-sign us for more or we might get a better offer from a bigger label.' So now, after the first record did so well, they made a lot of promises to us in terms of being able to help us better distribute our records than they have been able to in the past. It just seemed like the logical thing to do: sign for more records with them.

It seems like you've done a lot of 7 inches and compilations in the past, but now that you've done two full-length albums are you still going to continue doing 7 inches? Jim: As long as the 7 inch lives we will put them out!!! [laughs] Jim: Unfortunately it's sort of a matter of time. We don't have as

much time to do one-off things because it's like, you know, put out a record, tour for a month, have two weeks off, tour for a month...and then hunker down and write some songs, but by then you don't really have that much left.

So has this totally consumed your life now or do you have time to do non-music things? Jim: It's sporadic. It's like this month we're doing nothing else, then we're home for like two and a half weeks. There's sometimes when it does take up everything but then there's a lot of times when you can just, you know, sleep in [and] watch a lot of t.v.

Lastly, I wanted to ask you about this side project of yours, Piper Club. What's going on with that? Jim: Actually, it's a C-U-B Piper Club - it was a misprint. Our first national press coverage and they misprinted our name, and now everybody read the press kit and misprinted it so we might as well just change our name. It's me and my next door neighbour Steve Raskin, who did the art for our record, Andrew from Tsunami, and this guy John Doogen who's in, like, five other bands. We play kick ass rock 'n' roll.

Does it allow you to do stuff you can't do in Velocity Girl? Jim: I don't know, we've practiced like four times, we played one show. I haven't exactly taken it to its ultimate extreme yet.

Brian: Although Jim plays guitar in that band as opposed to drums. Jim: So that's one thing it allows me to do. We're doing a Sub Pop single and then we're recording in the fall or whenever; it'll come out sometime afterwards. Brian: Why'd you decide to go with Sub Pop, Jim? Jim: Because it was the path of least resistance. Actually, a lot of the people that we talked to from major labels when we were with Velocity Girl have, since the Alternative Press article, been calling me up a lot so I think we're going to do something on Geffen, a soundtrack thing.

But do they call you just because you're Jim Spellman of Velocity Girl or have they heard the band?

Brian: Well, they know that I'm really the backbone of Velocity Girl.

Jim: I want to be the Phil Collins of indie-rock - you know, the drummer that comes out from behind the drums to be the #1 record chart maker. Actually, I want to be the Phil Collins of the indie-rock scene only as far as acting goes. Brian: You got a lot of hair loss to Jim. I have far too much hair to be Phil Collins.



kit [and] read what the first person wrote and then maybe they listen to your music with that in mind and then they say 'Oh yeah,' and then they say 'I think that guy's right' and then they ask the same question. I have proof that that happens because I did an interview for *Alternative Press* like two years ago, and they asked us these kind of weird questions like what our day jobs were and we had really boring day jobs, like nothing exciting at all - you know, record stores, Sears, whatever - but then everybody asked that!

So you didn't start out trying to consciously project some

Most lesbians and gay men from small towns dream of fleeing the isolation and alienation of their environs and escaping to such queer-friendly meccas as Vancouver or San Francisco, never to return. Not Jon Ginoli. Born in Peoria, Illinois, Ginoli lived in nearby Champagne until 1988 and only moved out to California when he decided he wanted to make a living as a musician. And now, as lead singer and songwriter for San Francisco's queer-core heroes Pansy Division, he's heading back to his small town, mid-west roots, taking his in-your-face and often hilariously pro-sex, pro-gay message to such bastions of queer consciousness as Salt Lake City, Dayton and Denver, Colorado.

"We had some gay fans at our show in Salt Lake City, but I don't think there was anybody who was queer at our show in Denver."

Ginoli's not one to be easily discouraged though. Anyone who is familiar with his work with Pansy Division knows that he has a knack for finding the humour in any situation, especially when it's related to sex. Pansy Division's first album, *Undressed*, included songs about who gets to be on top ("Versatile"), preferred penis shapes ("Curvature"), and sexual self-discovery ("The Cocksucker Club"), and their latest release on Lookout! Records, *DeFlowered*, carries on with this fine tradition with songs about equality in oral sex ("Reciprocate"), preferred penis sizes ("Beercan Boy"), and sexual self-stimulation ("New Pleasures"). Is Ginoli afraid that people will think he's obsessed? "Well, we just kind of do what we do. I mean, I expect that in the future the criticism of Pansy Division will be that 'Oh God, they're still singing about sex,' which to me is an inexhaustible topic. So I feel like we're always going to have the horny sex songs because the world needs more of them."

When I spoke with Jon he was recuperating in San Francisco after touring the Plains of America and the Prairies of Canada along with instant superstar Green Day. It may seem strange to some that an up and coming band like Green Day would risk losing potential fans by touring with such a controversial act as Pansy Division, but as Jon explained, that was all part of their master plan. "They asked us to open their tour because they liked us, but also because of what we sing about and how we're confident about it. They wanted us along so we would irritate the element of their audience that they don't like that they've picked up recently. That sort of more mainstream - just kinda boring mainstream people who've heard them now that they're on MTV. They thought, 'Well, we'll get Pansy Division on them to blow their minds. And it'll be great!'"

The band's decision to join the Green Day tour was not an easy one. When Pansy Division tour on their own the people who come to see them have, for the most part, heard of them and know more or less what they're about. Such Day would be the case on the Green Day ride, especially since much of the Green Day audience, as Jon noted, do not even know what that band is about.

"We played with Green Day with a fair amount of trepidation prior to the show, like 'God are people gonna hate us.' We figured people would love us some nights and hate us other nights. There were always people every night who didn't like us - it's the eternal fate of any opening act - but people were going wild at some of our shows and there were usually people there who knew who we were. Especially down in the mid-west in the US, there were people who were there for us and who said - actually there were a few in Canada too - who said, 'Yeah I came to see you, not Green Day.' Which, you know, kinda surprised us."

"One of the things that was really interesting was that we were playing to teenage audiences and we had a really great reaction from girls. Girls went crazy - there were some nights where it would be like at a Beatles show,

where the girls were going 'Aaaaahh!!!' and I think it's because - I mean, the thing about homophobia is that homophobia and sexism really are the same thing, because it's that fear of, like, men that fear being feminized. And you know, being feminized is the worst thing that could happen to someone - God forbid that you would be more like a woman - so it's that kind of sexism that is pretty inseparable from the issue of homophobia, and I think that's one reason why girls were so into us on the tour. Guys were into us also, but there was definitely a much more noticeable trend of girls who really embraced the message: it's gay, but it's not macho. And, of course, they'd never heard any boy singing about dicks like that before so it was liberating that way."

Being the jaded soul that I am, and despite the fact that I love Pansy Division, I had some trouble believing that every girl, boy, woman and man who saw the band was as fond of them as I am. When I first heard that Pansy Division were touring the Prairies and the American mid-west, I had visions of them being run out of town a la Easy Rider.

"We didn't get very much heckling; we didn't get stuff thrown at us; we didn't get the type of negative response you might anticipate. A good story is in St. Louis, which was one of the best shows, there was a guy who was in the back who I could see who was, like, standing in the light [and] giving us the finger - the bird - with both hands. This was after about the third song [when] he finally realized just what was going on up there. He's in the back and he's gotta give us this message, so he pushes his way through the crowd and he gets up front and he's giving us the finger and looking really nasty, and he wanders right into the area where all of our biggest fans were. They were dancing and moshing and they were subtly giving him the elbow and kicking him and just letting him know that he wasn't welcome there - and he shut up after that. The psychology of something like that is you get a guy in there who thinks he can go ahead and be violent or be abusive and that the audience will go along with it, will sort of egg him on. And in this case it really took the wind out of his sails and I was really happy that it transpired that way."

"Probably the worst show was in Calgary where about two thirds of the crowd went out into the lobby - and that was the first show and we were like 'God, this is really gonna suck.' And then the show afterwards in Ed-

monton was really good and then from then on really it's been pretty good. It's weird that first night was the worst response we got the whole tour."

In addition to blasting away barriers of homophobia and sexism, Pansy Division are also touring madly so that people will buy their new record. Containing fifteen songs of pop-punk bliss, *DeFlowered* is a much more balanced effort than *Undressed*, alternating softer tracks such as "A Song of Remembrance for Old Boyfriends" with out and out rockers such as "New Pleasures" and "Homospacen," a re-arranged version of an old Pete Shelley tune that has a special significance for Jon. "I'm fairly prejudiced towards guitars and away from keyboards and drum machines, but 'Homospacen' was the first song that I heard that I really loved that had all that sort of programming and keyboard and drum machine technology used with it. It made me think 'Yeah, there's nothing wrong with technology, you just have to find people who are creative enough to use it well.' And I think Pete Shelley I loved his Buzzcocks stuff better. But I thought the original 'Homospacen' was a great song, in part because it had guitars on it along with all this other stuff, so it didn't sound like Yazoo and Depeche Mode - button pushing music. It was originally scheduled to be that next Buzzcocks single when they broke up - I would have loved to have heard that, so it's sort of like trying to rewrite history a little bit by doing this way."

Buying a dildo
So hard to decide
Extra long, extra thick, extra wide?
(from "New Pleasures")

"I'm still searching for the perfect one; I'm not completely satisfied with the

purchases that I've made so, um, I know there's other possibilities out there. Actually one of the greatest things that I just saw is this feminist sex store in San Francisco called Good Vibrations which puts out a catalogue, and they also put out a book. I think it's called the Good Vibrations Guide to Sex... or to something, something about sex. It's a store that men and women shop at, but it's mainly a sex store for women and so it's got like the cutest dildos you've ever seen. There just those little silicone things that are coloured and painted a certain way so that they look like figures. It's kind of expensive, though. But it's like the cutest sex stuff you've ever seen, it's really imaginative and wonderful. I know they have like an international following of people who order from it and it's just three blocks from my house. I should go there more often."

Feel like I landed on another planet
Of clonaz with gym tits as hard as granite
Body fascinate rule this land
Where can I find a flat chested man?
(from "Fluffy City")

"I had written the song about Los Angeles 'cause I lived there one year and I managed to get along with it, but it was a situation where the first time Pansy Division went to play down there, which was a couple of years ago, all of us - I mean I was the only one who had lived there before - but all of us just stood on a street corner in West Hollywood looking around and then sort of looking at each other simultaneously with this look on our faces of 'Thank God we don't live here.' But one of the clubs that is put down in the song - that we make fun of - did the strangest thing: somebody sent me a flyer that they had put out - just something to promote their club that you hand out to people - that used the lyrics to our song and a

picture of our album on it, even though we trashed them mercilessly. It's very strange, I guess they're masochistic down there. But I guess they need publicity and it's good publicity as they see it - I can't figure out why else they would use it. It's very ironic."

He thinks that he's Oscar Wilde, but he's Paul Lynde
Can't say anything good about anything
He flips his cigarette with dadain
You've failed to live up to his stand-
ards again
(from "Negative Queen")

"Negative Queen" is just like a certain type of stereotypical gay guy that if you're gay you can get very sick of, especially if you go to gay bars. It's sort of a barfy type that's pretty ubiquitous no matter where you go; you'll find them in San Francisco or pretty much anywhere where there's queers."

"Paul Lynde was a very queerly comedian who was a TV actor in the 60's and early 70's; he was one of the relatives on *Beavis and Butt-head* and there was this game show called *Hollywood Squares*. He was always the one in the middle and he was always the best one - he was the most cutting. In retrospect I can see that it was gay humour, but I didn't then. I just thought he was this wickedly funny guy who was always making biting remarks - but they were always of this snippy, put down kind of nature. That is some people's favourite line on the whole record. It's something that people who aren't American probably won't get and who weren't old enough to have seen him on television - but you can still see *Beavis* reruns."

One of the great disappointments in many works by gay artists is the tendency to make artistic compromises in order to present generically positive images of the gay community. Pansy

BY LES MEGAS



LOCAL MUSIC DIRECTORY '94



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(Frank Rizzuto/Sol Rosenberg)

Casa Del Sol

Folk-punk band from Coquitlam.
3648 Evergreen Street Pl.
Coquitlam, BC
(604) 942-9278 (Eryn Belyk)
fx (604) 942-9278

Chapter 3

Nirvana meets Fugazi and Janis.
600-1027 Davis Street
Vancouver, BC, V6E 4L2
(604) 435-7563 (Marzie
Damien) (604) 430-5930 (Cheryl
Ing)

Children of Atom

cybernetic noise-rock future-core.
2685 Elm Street
Vancouver, BC, V5K 1S9
(604) 253-9578 (Darryl Marko)
fx (604) 251-3150

Chronometer

Hey! Hey! We're Chronometer.
PO Box 2938, 349 W. Georgia
Vancouver, BC, V6B 3K4
(604) 451-0713 (Paul/Mark)

Coal

Burning liquid torch music noir.
1050 Odium Dr.
Vancouver, BC, V5L 3L6
(604) 253-5130
(Nicole or Marcus)
fx (604) 875-9971
(604) 738-3232 Zulu Records

Coccalanth

Punk/Industrial/Jazz
2415 4th Avenue W.
Seattle WA 98119
(206) 285-4581 (Chad McEvoy)
fx (206) 282-2570

The Concubines

The Concubines rock - 3A's girl.
1/4 guy.
3699 West 8th Avenue
Vancouver, BC
(604) 731-5585
(Loree Campbell - Man.)
fx (604) 731-5585

Corpusse

Original funk and underground.
PO Box 542 Station R
Montreal, Que.
(514) 273-3727

Cosmonaut

Always clumsy, never smart.
2027 Telford Street
Vancouver, BC
(604) 731-7111 (Adail)

The Cowards

She hit me. I cried. She hit me again.
1515 East Broadway
Vancouver, BC, V5N 1V9
(604) 873-2032
(Jory, Jason Greg)
(604) 874-9196

Cozy Bones

Rhythmic, high energy, jazz, funk,
edge of punk.
15425 McBeth Road
Surrey, BC, V4A 1X9
(604) 535-7480 (Heather Fathers)

Crack, U.S.A.

Crack cocaine, BMX's, lacrosse
and muscle cars. You'll know
more when we know more.
101-1184 Denman Street
Vancouver, BC, V6G 2E8
(604) 688-7572
(El Ninko/Vin Nam Voon)
fx (604) 687-8884

PULLOUT

Cranksaft

An intercultural banquet of
collective genius, lovable, but of
course unknowable.
2086 E. 8th Ave.
Vancouver BC V5N 1V2
(604) 253-5409
(Bubba Yohandome)

cul

Can't play. Can't sing. Pesky
three-chord arena rock.
609-810 West Broadway
Vancouver BC V5Z 4C9
(604) 669-MINT
(Mint Records-Grant)
fx (604) 669-MIST

Jim Currie

Acoustic and vocal punk/funk/
rock act.
12-975 West 10th Avenue
Vancouver, BC V5Z 1L9
(604) 736-7237 (Jim Currie)

Dancing on Glass

Tight as a fist aurally erotic self
destructing
groove shal.

Porno for

Peewees. Will
perform
Exorcisms!
#308-
5294-204th St.
Langley BC
V3A 1Z1
(604) 530-0519
(Steve Gendron)

Darkest of the Hillside

Thickets
Lovecraft lives in power pop
rockers
o'chillu.
Aggressive but
not death metal!
2602
Campbell Ave.
Abbotsford, BC
V2S 4A4
(604) 859-8291
(Barren Banks)

Darren

Screwed-up,
poppy folk
songs.
1521 Foster Ave.
Coquitlam, BC
(604) 939-8559
(Darren)

Daytona

Fall frontal
sonic assault
with motorcycle
melody to boot.
1839 W. 4th Ave.
Vancouver, BC
V6L 1M4
(604) 738-3232
(Zulu Records)
fx (604) 736-9836
fx (604) 669-8880
(Innumera
productions)

dhs

High energy 15 year old punk
rockers to rock your world.
#600-
1027 Davis St.
Vancouver, BC, V6E 4L2
(604) 435-7563 (Marzie Damien)
(604) 430-5930 (Nefer Records)

dear god

Unadulterated gauch rock.
1758 Venables St.
Vancouver, BC V5L 2H4
(604) 254-0795 (Louise Watson)

delve

Sweet and sour pop (with no
MSG). "Somewhere over the next
hill"
(604) 888-3243 (Kevin)
(604) 888-2651 (Jeremy)

Demian

Philosophical, atmospheric, heavy
alternative musical band.
#805-1424 Nelson St.
Vancouver, BC
(604) 685-5420
(Randall Melnyk)

Dirty Black Summer

The defenition of juvenile punk.
Just because we're young don't
mean we're the shits.
1185 Kilmer Rd.
North Vancouver, BC
(604) 980-4451
(604) 980-5202 (Andy/Jesse)

POWER ELECTRONICS

Caffine Charlie's Wake-Up Service

is now available in
an audio-zine
format! Buy a one-
year quarterly
subscription for
ONLY \$20 and
receive a tape every
3 months, postpaid.

Morning Gold Fix
debut CD coming
Spring 1995

Limited Edition
Arts Industria CD
compilation coming
Winter 1994

#116 Productions
Box 18142
2225 West 41st Avenue
Vancouver, BC V6M 4L3

email: disease@shoreline.com

DAISE GRAPHIC DESIGN & PRODUCTION POSTERS LOGOS PRIMERS SHIRTS AND MORE!

**Kitsilano
732-7365**

Deprogrammers

Psyche Krishna techno - industrial noise core.
Box 50044 S. Slope RPO
Burnaby BC, V6J 5G3
(604) 255-5700
(Radha-Vinoda datta)

Deus Ex Machina

Dark, modern alternative band.
Ala Sisters, Nine Inch Nails, Cure.
Debut CD to be released summer 1994.
605-1399 Fountain Way
Vancouver, BC, V6H 3T3
(604) 731-2862
(Mark R.G. Yoshihara)
fx (604) 731-2502

Disturbed Company

Victoria's hardcore sample funk grunge/dance. Noise rap from lunatic minds.
711 Yates St.
Victoria, BC V8W 1C6
(604) 592-9398
(Sherwood Seabrook)
fx (604) 380-0121

Dog Eat Dogma

Furious, fucked up and often hilarious. Defies any category while attaining a pinnacle of black-humoured punk-metal power.
PO Box 4642, Main Branch
Vancouver, BC, V6B 4A1
(604) 589-9109 (Scott Martin)
(604) 582-7500 (Bob Stierle)

Thomas Donovan

Independent Dance/Pop musician, available for live performances.
Album, DIGITAL DREAMS, heard on CTR and Z95.3 FM
Digital Drama Music Group
#93532 Nelson Park PO
1125 Davis St., Vancouver, B.C.
(604) 436-4200
(604) 436-4201

Draiving Faces

Veritable Shrine's classic rock for the year 2126.
6122 Glangery Dr.
Surrey, BC V2R 2H9
(604) 824-0981
(Merrick Atkinson)

dum-dumz

Shiny, happy, smart punk.
3023 Victoria Ave.
Vancouver BC V5N 4Z9
(604) 879-1843
(Gus, Steven, Chris)

The Evaporators

Pure teenage zit rawk angst.
P.O. Box 27021
1395 Marine Dr.
West Vancouver, BC V7T 2X8
(604) 254-0299 (Scott)

Facepuller

The indescribable beauty of absolute oblivion. Bring earplugs.
PO Box 16012
3017 Mountain Hwy
North Vancouver, BC V7J 3S9
(604) 936-6332 (Brad)
(604) 986-7663 (Brent)

The Falcons

Local intro gods.
#35-2137 West 1st Ave.
Vancouver, BC V6K 1E7
(604) 732-0473
(Mike Beldines)
fx (604) 736-6472

Flis

"Beer drinkin', pot smokin', lazy welfare collectin', couch surfin', good for nuttin' bums." - My Dad.
2415 Prince Edward
Vancouver, BC V5T 3M7

Fracas

"Heavy, noisy chaos to rock your gut."
10 Things "Zine.
1812 Jade Place
Victoria, BC V8P 3E4
(604) 381-4795
(Sylvia Kenny)
fx (604) 383-6112

Frayed Knots

Funky grooves, swingin' instrumentation, melodic vocals - dynamic and fun.
#3-1665 East 5th Ave.
Vancouver, BC V5N 1L6
(604) 255-5907
(No Strings Productions)

Friendly

Yo Mama!
When you gonna slide a slab out of my big ol' chocolate ass?
3638 E. Pender, Vancouver, BC
(604) 299-1847
(Conor, Tim, Al, Blake)

gaze

Pop-rock losers who are trying their best.
720 West 19th Ave.
Vancouver, BC, V5Z 1X2
(604) 876-7358 (Miko)
(604) 434-8866 (Meghan)

GIL

"It's like the Go-Gos meet Polyester." - Toni Harrison.
13588 Creasview Dr.
Surrey, BC
(604) 585-3434 (Larry Beggs)

Glen Scott

Multi-media, electronic live drums and harmonies. On Synthesia CD Comp. You'll love it.
204-334 East 5th Ave.
Vancouver, BC V5T 1H4
(604) 876-8974 (Glen)
(604) 685-8860 (Greg)

The Goblins

We know 14 songs.
699-810 West Broadway
Vancouver, BC V5Z 4C9
(604) 254-0299 (Scott)

Good Horsey

An ambitious transmutist; incrementally, perhaps quixotically, redeeming the muzzy, heteromorphous upsurge of punk rock.
1285 E. 18th Ave.
Vancouver, BC V5V 1H3
(604) 874-9151
fx (604) 687-0488

Hazel Motes

Alternative folk-pop not to be taken at face value.
2433 Venables Street
Vancouver, BC V5K 2P0
(604) 253-1574 (Kele Fleming)

Head Trophies

Electronic jamming noise.
Selllow your T.V.
#207-1215 Pacific Street
Vancouver, BC, V6E 3W6
(604) 689-0575 (Wayne Freno)

The Hollowheads

Pop sound rain rhythm without exception quiet loud misunderstanding pop band unusually punctual, breathtakingly so.
(604) 277-1393 (Graham)

Horsey

Industrial wizards from San Francisco.
600-1027 Davie Street
Vancouver, BC, V6E 4G2
(604) 435-7563 (Marzie Damien)
(604) 430-5930

Hot Chocolate

Fo' Poppy, peppy, pesky, punky, power-poppin' pop.
255-2496 East Hastings St.
Vancouver, BC, V5K 1Z1
(604) 253-7042 (Mr. Big Gulp)

House of Commons

Four guys who didn't find out about punk by reading Spin Magazine.
PO Box 4296 MPO
Vancouver, BC, V6E 3Z7
(604) 687-6138 (Mike)
(604) 251-4674 (Neil)

Howard Verses Willy

Highest quota of mellowness bits in all of the Veritable Shrine bands.
6122 Glangery Drive
Surrey, BC, V2R 2H9
(604) 824-0981 (Willy Phillips)

Hugo

Hide the whiskey, kids, Daddy's home!
268 E. 7th Ave.
Vancouver, BC, V5M 1M5
(604) 253-0007 (S.S.R.)

Idiot Savant

Angry men - with happy-sad, uplifting-depressing music.
1841 Parker Street
Vancouver, BC
(604) 251-1207 (Ken Paquette)
fx (604) 251-6354

The Interesting Four

"About as subtle as a cobra & a mongoose havin' a lovers' spat in an elevator." Arnold Ziffel - "Pie on the 14's" "Smell the Glove" CD.
1010 Seymour St.
Vancouver, BC, V6E 4R4
(604) 939-1136 (Kermit)
(604) 251-3010 (Paul)

JBQ (James Brown Quartet)

Sonic Youth/Ween/Punk/New Wave
Box 100
East Kelowna, BC, V0H 1G0
(604) 860-3537 (Niël Denby)

Jiggery Polkaree

Read the "Rogue Polk-a-review" re: rehearsal times.
1443 Woodland Drive
Vancouver, BC, V5L 3S5
(604) 252-1095 (Reg Hastings)
fx (604) 253-3073

Jonathan's Wrath

Mmm... music good! A Veritable Shrine band.
3523 Chase Street
Clearbrook, BC, V2T 5B3
(604) 850-3862 (Shawn Klassen)

The Juice Monkeys

Spazadelic midstate groove stew with a taste of spooze.
PO BOX 93511 Nelson Park
Vancouver, BC, V6E 1M0
(604) 739-0349
(Big F.L. Productions)
(604) 844-2309

July Fourth Toilet

Not a "one off" but a 45 without the center. Good times music.
1715 M Woodland Drive
Vancouver, BC, V5M 3N6
(604) 254-1431
(Robert Dayton/Julian Lawrence)

Kid Champion

In transition.
#323 Windsor St.
Vancouver, BC, V5V 4P3
(604) 879-2571 (Bill/Brad)
(604) 669-MINT
(c/o Mist Records)
(604) 669-MINT

S. Thomas Larsen

Campfire punk for neurotic bass addicts.
#6 East 23rd Avenue
Vancouver, BC, V5M 1X3
(604) 873-2944
(S. Thomas Larsen)

Sook-Yin Lee

As a solo artist, Sook-Yin spins riveting tales set to a delightfully twisted jazz accompaniment of guitar, bass and sax.
1869 West 4th Avenue
Vancouver, BC, V6J 1M4
(604) 738-3232 (Zulu Records)
fx (604) 738-9836
fx (604) 253-0773 (Sook-Yin Lee)

Limegrind

Full-length album on CDclass.
Lateau-progressive rock, for bookings call: (509) 664-3080.
#151-539 Queen Anne Ave.
Seattle, WA, 98109
(206) 23308530 (CM Records)

Lindsay's Birthday

We're having a party today... you're welcome to join us, you're welcome to stay.
707 Clearwater Way
Coquitlam, BC, V3C 6A1
(604) 944-1113 (Jeff)
(604) 944-2789 (Lindsay)

Loose

BOX 36025
Victoria, BC
(604) 361-9950 (Scott, Marc)
fx (604) 361-9749
(604) 646-2208 (James)

Lords of Kitsch

Tacky pop fabricated for passive consumers. Bad taste never tasted so bad!
207-1215 Pacific Street
Vancouver, BC, V6E 3W6
(604) 689-0575 (Champy Bolero)

The Loved One

Alternative laser pyrotechnic freaks.
600-1027 Davie Street
Vancouver, BC, V6E 4L2
(604) 435-7563 (Marzie Damien)
fx (604) 430-5930

Lung

"Intense...distorted & powerful".
Vancouver Sun... "Break your damn neck music". The Rocket
1869 West 4th Ave.
Vancouver, BC, V6J 1M4
(604) 738-9836
(604) 738-3232 (Zulu Records)
(604) 984-9782 (Mike Taylor)

Lyns

We're an S&M haiku played backwards & sped up. Not one for each finger.
323 Broadway Avenue E
Seattle, WA, 98102
(206) 783-9477
(Brent/Analog Records)

Murray Macdonald

Experienced syntheist with deedly gear. All dance, noise and ambient sites.
1010 Seymour
Vancouver, BC, V6B 4Y4
(604) 681-0606
(604) 681-0606

Manic Obsession

Eclectic, experimental modern rock. Better to be sublime than beautiful.
23746 40 Avenue
Langley, BC, V3A 7B9
(604) 534-8503 (Greg Mohari)
fx (604) 533-8172

Man Ray

Your local surrealist band. Trent Reznor with Badfinger. We love tinny. You do too.
14-280 East 6th Ave.
Vancouver, BC, V5T 1J8
(604) 876-6753 (Adrienne Oye)

the many

the fastest truck in the world.
Bang On! Records newest emergency response team.
#201-52 Powell Street
Vancouver, BC, V6A 1E9
(604) 683-4294 (Andre)

Mark

Songs about daytime ennys, sexual predators, and debt restructuring. Not a word is true.
106-510 Ontario Street
Vancouver, BC
(604) 879-9083 (Mark)
fx (604) 687-0488

Memphis Slax

Punk, infectious, eight piece soul vibe. Covers, rare grooves, and originals.
14-280 East 6th Ave.
Vancouver, BC, V5T 1J8
(604) 876-6753 (Adrienne Oye)

Molypod

We play (out) of the Veritable Shrine thing.
8089 Charles St.
Chilliwack, BC, V2P 5K4
(604) 793-0254
(Rev McMillan, Steve Stevenson)

Moral Crux

Classic punk! Over 4 full-length CDs ("side effects of thinking" - new CDclass, on CM Records).
#151-539 Queen Anne Ave.
Seattle, WA, 98109
(206) 233-8530 (CM Records)

Mossdog

Green, animalistic rock (alternative-classic). Full-length album on CDclass. Bookings call: (509) 663-0284.
#151-539 Queen Anne Ave.
Seattle, WA, 98109
(206) 233-8530 (CM Records)

Nick Chursinoff and the Drop Dols

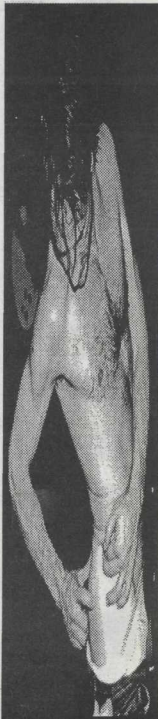
Alternative rock with a funky undertone.
400-177 W. 7th Ave.
Vancouver, BC
(604) 873-1914 (Ellie O'Day)
fx (604) 873-9686

Nitwits

True to the heart hip hop! Con Latino funk, tripped out, know what I'm sayin'!
600-1027 Davie St.
Vancouver, BC, V6E 4L2
(604) 435-7563 (Jennifer O'Neill)
(604) 430-5930 (Nefery Records)

No Garden Variety

Christian punk rock as prophesied, don't call us we'll call you.
7721 Sparbrook
Vancouver, BC
(604) 437-3517 (Vince)



Nostradamus
Kinda like History Meets the End of the World.
1074 Fulton Ave.
West Vancouver BC
(604) 925-0285
(Collin)
(604)
925-0912

Ocean
The sound-track to your life, only love.
(604)
275-7965
(Steve)
(604)
980-9886
(Tim)

Oriver
Drop
Sweet golden sunrays piercing silver eyelids with purple satellites. We arrive deviant and true.
1258 Coleman Cl.
North Vancouver, BC, V7K 3C2
(604) 988-2492 (Dorian Buhler)

Orbit in Bloom
Earthy, accessible and melodically contagious.
321 E. 63rd Ave.
Vancouver, BC, V5X 3K4
(604) 322-0847

Orchards and Vines
Visionary melodic new sound that brushes the spirit, encompassing the soul in groovy psychedelic bliss.
5752 Fleming St.
Vancouver, BC, V5P 3G3
(604) 325-6592 (Ted or Cindy)
(604) 325-1481 (Ryan)

Ovni
The foremost practitioners of the make style.
103-674 West 17th Ave.
Vancouver, BC, V5Z 1T8
(604) 737-4975 (Shane, Scratch)
pr 735-4975

Paisley Sultane
A blues funk laquered groove that will move the strictest soul.
1514 Slayte Rd.
White Rock, BC, V4B 4Z4
(604) 535-9691 (Don Webber)
fr (604) 535-9691

Pajama Boy
Blues gone bad!
#341-1195 Davie St.
Vancouver, BC V6E 1N2

Pam
Experience Veritable Shrine's new quick rock band worth it's salt.
45679 Spaulina
Chilliwack, BC, V2P 1T8
(604) 793-4487 (The Bean)

The Papillomas
Fifty pop's a delectable sonification of stereophonic bliss.
2-1140 Pandora Ave.
Victoria, BC
(604) 384-5510
(Shane Yakezhalek)
(604) 758-8321 (Michael Kusinger)

Sal Paradise & the Apple Pie Blues Band
We play the blues.
12508 NE 112nd Pl.
Kirkland, WA, 98034
(604) 823-1106 (Erik Vilnaskas)

Partner
Sophista-funky acid metal rock, 3 albums on CM label. Where the 70's meets the 90's (gro heimp).
#151-539 Queen Anne Ave.
Seattle, WA, 98109
(206) 233-8530 (CM Records)

Penniford, Leonard
Singer/songwriter/guitar - poet - folk punk 'n' roll.
802-1616 Pendrell St.
Vancouver, BC, V6G 1S8
(604) 634-7413

Perfume Tr
Ethereal & hypnotic, ambient grooves over a dub bass backbone. "...brooding and captivating, sensuous & disconcerting."
- Alternative Press
1890 W 4th Ave.
Vancouver, BC
V6J 1M4
(604) 738-3232
(c/o Zulu Records)
fr (604) 736-9836
(604) 872-1576 (Bruce Turpin)

PHD
Consist of members who have recording and performance credits with Bob Marley, Dennis Brown, Yabby You, Sly and Robbie, etc. PHD focuses on the new sound.
Box 38145
King Edward Mall PO
Vancouver, BC
(604) 266-7397 (Alex Brugarot)

Phineas Gage
Folky harmonies, touches of jazz, catchily strong melodies, dreamy 60's to harder edged 90's sound.
1890 Ramsey Road
North Vancouver, BC, V7G 1W4
(604) 924-1434 (Sarah or Kevin)
(604) 251-1618 (Karen)

Pipedream
Controlled chaos, one monstrous system of mass. The journey Hamburg to Iceland begins...
10140 Aintree Crescent
Richmond BC, V7A 3T8
(604) 275-7529 (Liam)
(604) 241-3994 (Dave)

Pluto
Out of this world power power power.
PO Box 244, 1857 W 4th Ave.
Vancouver, BC, V6J 1M4
(604) 669-MINT (Mint Records)
(604) 669-MIST
(604) 739-4510
(Poppin-Justin Leigh)

Pork Queen
Torso LP virtually ignored locally. I'll show you all I'll be a fucking star!
1285 E. 18th Ave.
Vancouver, BC, V5V 1H3
(604) 687-0488
(Truckash Industries)

Process
Heavy and aggressive. Ready to please.
100-1027 Davie St.
Vancouver, BC, V6E 4L2
(604) 435-7563 (Cheryl Ing)
(604) 430-5930 (Nefer Records)

Psycho Bitch
Dan Englund and David Portnow once again bring in an offensive. Death Metal packaged.
Everett Records
PO BOX 99284
Seattle, WA, 98199
(206) 283-3583
(206) 564-6097 (Dan Englund)

Walter Quinlan
Contemporary folk singer/songwriter.
Box 69553 Station K
Vancouver, BC, V5K 4W7
(604) 875-1848 (Walter Quinlan)
fr (604) 253-3073

Rattled Roosters
Original rock-a-billy rooted rock 'n' roll. High energy! Great songs!
#7-3709 Main St.
Vancouver, BC, V5V 3N8
(604) 875-1956
(Allen Darke-booking)
fr (604) 875-1956

Red Deer
Weird and lovable Veritable Striders.
(604) 500-5903 (Chris)

Relish
Thin pasta eaters, all day Bryan beaters.
#3-2256 Franklin St.
Vancouver, BC
(604) 253-0132
(Sia Suan/Johnny)
(604) 252-0857 (Bitter Alex)

The Route
Alternapopodic groove.
3692 Turner St.
Vancouver, BC, V5K 2J3
(604) 294-9130 (The Route)

Rusty Nails
Sometimes the mountain might get them, but the law never will.
Box 75, Station "A"
Vancouver, BC, V6C 2L8
(604) 874-3601 (Pat or Mike)
fr (604) 291-2292
(Truckash Industries)

S.O.L.
An explosion between the legs.
#145, 101-1184 Denman St.
Vancouver, BC, V6C 2E8
(604) 687-3884 (Dave S.O.L.)
fr (604) 687-3884

Scarletactix
Management: Angry A.R.T.
Entertainment Group
10983 Lynn Rd.
North Delta, BC, V4E 1J4
(604) 590-3879 (Destiny Galgoczi)
fr (604) 294-8052

Second Guessing
delay, chorus, flanger, distortion, octave, wah, delay
3573 W. 16th Ave.
Vancouver, BC, V6R 3C2
(604) 711-3950 (K. Salunai)
(604) 734-1544 (W. Takeuchi)

Tom Shields
Punk rock guitar/bass lotsa contacts, also beginner drummer and vocals. Played in Subverse and Paste.
2017 Hamilton St.
New Westminster, BC, V3M 2P5
(604) 250-7615

Signal 30
One is, indivisible, sock carbons under god.
2212 East 7th Ave.
Vancouver, BC, V5N 1S7
(604) 253-2711 (Rob Harrison)

Silverdrive
Fueled by exploration and movement, slanted rockets are we.
1258 Coleman Cl.
North Vancouver, BC, V7K 3C2
(604) 988-2492 (Dorian Buhler)

Sinus Envy
Cub meets the Butthole Surfers.
(604) 736-1961 (David Savory)

Sister Lovers
First round runners up, 1992 Shindig battle of the bands.
(Identifying Circus Music)
PO Box 78069
2606 Commercial Dr.
Vancouver, BC
(604) 876-1895 (Alexis Gall)

Sludge
Darkness falls upon humanity and faces become terrible - things that wanted more than there was.
2827 Clark Drive
Vancouver, BC, V5N 3J7
(604) 874-8084 (Cory or Brad)

Smoking Catapillar
Music with political/social themes. "Dylan mixed with Alice Cooper."
2232 S. 17th
Tacoma, WA, 98444
(206) 627-0413 (Kevin)

The Smugglers
Frustrated synth-pop.
2874 Bellvue Ave.
West Vancouver, BC, V7T 2X8
(604) 926-9444 (Grant Laurence)

Snaut
Hard-core, sexually explicit punk. 1 full-length album on CD/ass. on Shimola/CM Records.
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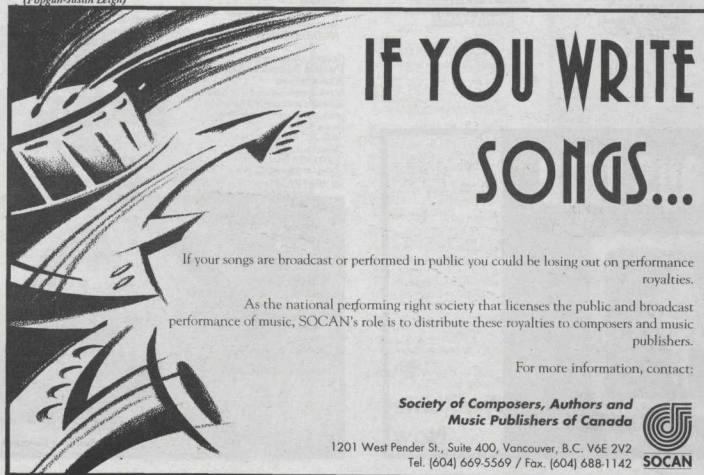
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(604) 669-MIST

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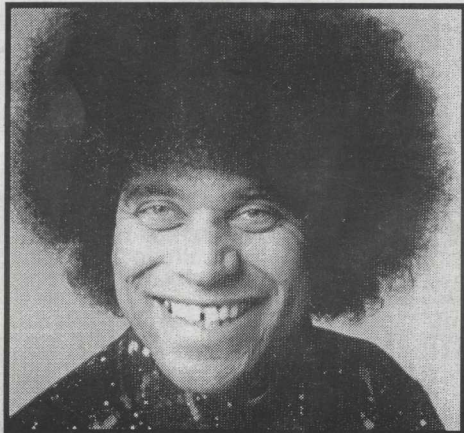
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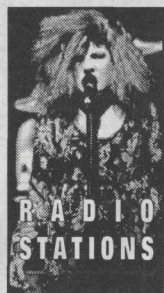
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(Mark Lafreniere)

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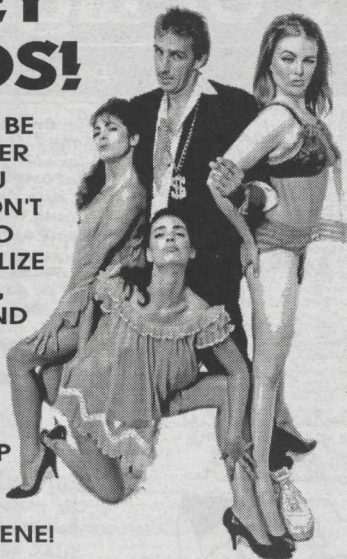
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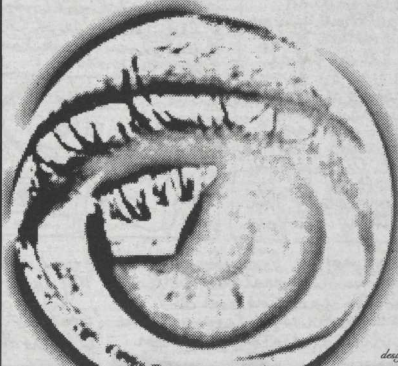


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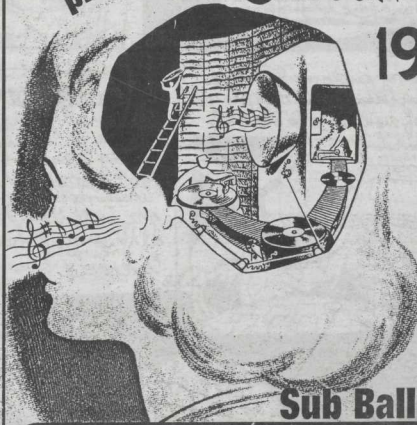
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A Small Ray Of Light

Words: Sara

Pictures: Julian

All will become clear in time... But I'm not really writing about all that. You see, I have another story which I'll die before telling.

The story of the only woman I ever loved... my light and shining star: Bridgit. Perhaps someday you'll see fit to share my story. I'm bequeathing it to you.

I worked until retirement as an executive for the Alberta Power and Light Company. I led the life of the bachelor--solitary and conservative.



My infancy and boyhood, until the death of my father when I was 15, were spent as a member of a large family who were devout Anglicans.



An entirely new phase of my life started when I was 17. I realized that any God who could see such suffering and having the power to stop it and nevertheless refrained from doing so, must not be a god but a devil.



Like everyone, I indulged myself in my favorite pastimes: tettering on horses, yachting and as I never married, patronizing the services of certain women.



I was not ill content with this life. My daily routines provided me with a sense of security. I was not given to passions or flights of fancy.



Very little out of the ordinary happened until just after my 75th birthday. The year was 1977...



As was my custom, I took a brandy before bed and played a bit of solitaire to soothe my spirit.

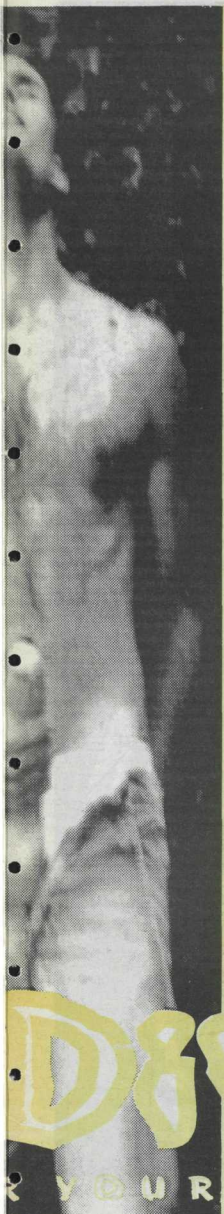


It was a humid evening. I tossed and turned eventually drifting into a light sleep. I woke in a sweat, my heart racing, surely I must be dreaming! For at the foot of my bed was..... I certainly it was no human! It was watching me intently. I lay completely still, although I have never been more terrified ---

GREAT ZEUS!



CONTINUED...



Division, however, do not hesitate to criticize those factions of the gay community that they feel need to be called down, in particular the more superficial ones.

"I'm not against muscles per se, but just the whole conformist thing about attaining this bodily perfection - which is not always true but often seems to take place at the expense of brain power. I mean, that's a stereotype too, and of course it's not always true, but it's been true enough that I felt it was worth commenting on."

Even though songs such as "Fluffy City" and "Negative Queen" are more specific to the gay experience than much of the material on Underdressed, Jon has no worries about alienating potential fans who may not be able to pick up on the more subtle references and meanings in the songs. After touring with Green Day and playing to predominantly teenage audiences, he discovered that even the kids who were too young to get into bars - gay or straight - and who couldn't possibly understand what all the songs were about were still digging the band.

"Our audience is a lot younger than we thought it would be, both when we started out and after the record started selling. We sold our t-shirts next to Green Day's t-shirts and they kept a mailing list and on their mailing list they asked everybody who was signing up to list their age. So, you know, there's hardly anyone at these shows over twenty. So that was really interesting - it was sort of like doing outreach to a younger crowd. But even playing our own shows there was a younger crowd than I expected, which is great 'cause we're obviously over twenty-one and we thought that we would probably have more appeal to people who had been around the gay world a while - enough to be pissed off at the choices out there and feel like gay rock and roll is something that they're been waiting for. So our audience is larger than we thought it would be among younger people - and straight too. I have this feeling that in a few years I'm going to be getting letters from people who said 'Yeah, I heard your record when I was fifteen or sixteen and it really helped me come out.' 'Cause I know that's how it would have been for me if I had heard it back at that age."

It's obvious by the inclusion of a list of lesbian, gay, and bisexual youth groups in the liner notes for *Underdressed* that Pansy Division take their role as icons for queer young people fairly seriously, but that doesn't necessarily mean that they will seek to address this portion of their audience more directly in their music. In

fact, the way things are shaping up the next Pansy Division album will be a much more (forgive me) mature record than anything they've done so far.

"What I've written are a lot more kind of serious minded songs, sort of like 'Luck Of The Draw' from the first album or 'Negative Queen.' It's more to record the next album right now it would be a fairly serious affair and I don't really want to have a whole album full of songs like that. So I think what I'll probably do is write some more and end up with a more balanced record. I've just been kind of writing about the stuff I've seen around me lately and seems like I know a lot of people who are in relationships or falling out of them. I'm still single, so it's not autobiographical. There's one song that we left off of the new album 'cause it was actually a bitter song. I think there'll be an increasing variety of viewpoints and moods and that kind of thing."

Whatever the next album sounds like, *Giulio* is certain it will be as queer and in your face as its two predecessors. In the meantime, however, Pansy Division will be putting out a collection of all of their singles as well as releasing three new singles, the first of which is a Prince cover called "Jack U Off" that is now out on eMpy Records. Following that will be a duet with Calvin of Best Happening on an old Nancy Sinatra song (out on K Records), and then a new mix of "James Bondage" backed with covers of Liz Phair and Joe Jackson. Given the success of the Green Day tour, I was curious as to whether Pansy Division were content to record and release their music through independents or did they have major label aspirations. I was assured that, for the time being at least, Pansy Division wouldn't be playing ball in the so-called big leagues.

"The whole major label issue right now is a big one on the indie scene 'cause so much of the indie scene's kinda either graduated or gotten bought up. I'm not totally against the major label thing but I think it's wrong for us. I think we'll get lost in the shuffle really quickly. I don't see us being commercial enough that we would be a top priority or a high enough priority that we would really get the benefits of what a major label can bring. I mean, Green Day are a perfect example of why it's not always bad to sign with a major label - it's gone as well as you could imagine it could go for an indie band by their signing with Warner - I think they've sold a million copies now. I would not have guessed it possible before it happened. But it's hard like us, I think we'll get lost in the shuffle."

There's so many different levels of how a record company works: there's accountants and then there's promotions and there's the A&R people who sign you - it's like they might sign you but you have to go through this whole other process to actually get out there and start selling. And I think for about like us we just make too many people queasy to make the whole process work right. I wouldn't say never, but I would really like us to become a really popular indie band in the way that somebody like the Jesus Lizard still are or the Burnhole Suffers are - or even before they got signed - but it's like that's how I feel. We have a long way to go before we would think about that, but I do think that we could become popular and have a lot of people like us. I think we're a good band."

Unlike many of the bands who played - or didn't play - at Music West in May, Pansy Division feel that they benefited from their involvement with the festival. After seeing the band play at the glaringly inappropriate Automotive, I expected to have another tale of woe bemoaning the intrinsic silliness of an industry circle-jerk, but, no such luck. Jon assured me that he made some good contacts - including one that will be bringing Pansy Division to Australia next spring - and credits the festival for following the band to play Canada for the first time. Since their first two appearances during Music West, Pansy Division have played three other gigs in Vancouver and Jon is looking forward to coming back for more. He compares Vancouver favorably to San Francisco and even suggested the possibility of moving here.

"We actually like Vancouver a lot; we have friends there now and Chris, our bass player, has a boyfriend, a long term boyfriend, who wants to actually move to Vancouver. So who knows, we may be local one of these days."

Oooh, imagine the possibilities...commando raids on the Odyssey to smash all their Celine Dion records, punk rock shows at Celebrities...a veritable revolution! I can only hope.

In the nearer and more realistic future, Pansy Division will be appearing at the Town Pump on September 7th, finally getting a chance to play at what Jon refers to as the "legendary" Town Pump. Recalling the last time I was there and the argument that I got into with the bartender about the warm, flat beer he had served me, I wondered what could possibly be legendary about the place.

"Oh, you know, because it's been around for so long that you hear about it and it's like 'Oh yeah, Town Pump,

everybody's played there.' It's like, 'Well good, I want to be part of everybody!'"

Fair enough, I suppose. But then who am I to talk - the last real show I saw at the Pump was Suede. I even admitted that to Jon, and, thankfully, he forgave me. It wasn't just that I was embarrassed because Suede are completely lacking in originality, but also because of Brett Anderson's asexual gay pose. Fortunately, Jon knew exactly what I was talking about.

"I really tried to like Suede but I just fundamentally just pretended. And even though I like a few of their songs they still make me roll my eyes. I don't hate them though. Our bass player does, but I'm just really tired of the sort of half way pose, like 'We'll fit with ambiguous sexuality but we won't actually do it.' Their drummer's openly gay but he's not the focus. I don't discount them totally, but the thing that just gets me is they just want to be rock stars in the worst possible way and it just rubs me the wrong way."

Without realizing that I may have actually been coming to the defense of Suede, I suggest that their attitude towards fame has a lot to do with the whole way the British music scene operates with its whirlwind cycle of valorization and damnation and its emphasis on style over substance.

"Well, I think that's why the British music scene has declined drastically in importance around the world: there's just not that many interesting British bands anymore, though there seems to be just as many British records coming out. It's kind of odd the way their scene is so insular over there that what becomes important in England has little relevance to the rest of the world. I remember when all my favorite bands used to be British, and now none of them are. Well, actually, two of them are, but they're both pretty much hated in England - The Mekons and The Fall. They're bands that have nothing to do with the trends that go on over there. Actually, Britain's sort of frustrating for me because I spent a month this year trying to get just one record out and failed. It's a weird place: they've got homosexual pop stars over there, you know, like Boy George and Jimmy Somnerweil and Andy Bell, but they all do dance music. I think in some ways our people over there are going to have a more blasé attitude towards us, like 'Oh we already had Frankie Goes To Hollywood, so you're talking about being gay?' You know, it's like 'yawn.' It's just a weird cultural blend between here and there, so I'm not too worried about it. I'm just a little disappointed that there aren't

more people over there interested."

While the band has yet to have a record released in England, they do plan to play there sometime in the future anyway and, in the meantime, they will be going to Australia and New Zealand. The Australian music press has been good to them and they've recorded has been distributed well ("I still think that means they've sold 250 copies...") so that particular tour is one they are looking forward to. As for their upcoming tour of Canada, Pansy Division will be playing coast to coast, from Victoria to our new hub of talent, Halifax. Apparently Pansy Division had an opportunity to open for Sloan and Sloan turned them down, but there doesn't seem to be any hard feelings: "Maybe we should learn a Suede song so they'll like us."

With almost all of my questions answered before I ever got a chance to ask them, I had just two final points to bring up before I said good-bye to Mr. Giulio:

The first time I saw you was at the Lux during Music West and the whole night I just had this huge grin on my face; it was just like "Wow, someone's finally saying this and they're totally rockin' - no holding back." "Smell Like Queer Spirit" was, like, a definitive moment. But you don't play that song any more, I hear.

Yeah, we don't play it anymore. There's a very bad reaction to it in Seattle, and maybe that was partly because [it was] Seattle, but after Cobain died we tried our best to explain why we were doing the song - but some people are just to thick to get it. That, coupled with the fact that we had pretty much decided to quit doing it before he died: it was done at the time partly as a comment on a song that was popular right then and I think it still works, but we have a lot of other songs now. We did it for a reason and that reason sort of ran its course - you can still buy the record though.

Last question - where do you get your go-go dancers from? Are they local or do you bring them with you?

We only have go-go dancers in San Francisco...

But two of the times when you played in Vancouver you had, not really a go-go dancer, but you had the beauty boy who came out. Yeah, the beauty boy is, as Wozzeck. He's like, I guess, this infamous queer punk boy scener in Vancouver. He had contacted us about playing up there before we were ever able to go up, so I had known him before and had no idea he was such a cutie. When I met him it was like 'Oh boy, we need a boy like you to come go-go dance' and he was happy to. So yeah, if any of your readers are interested in go-go dancing we don't take them on the road - so we do accept volunteers.

Contact Pansy Division at P.O. Box 40085, San Francisco, CA 94146-085 - and check them out at The Town Pump on Sept. 7th along with Calgary Check!

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Wicked
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Dog. The name has a fairly
literal explanation. Ever seen
a dog swim? It's pretty
wicked, isn't it? Pure
survival. There's nothing
halfway about it.

Wicked Swimming Dog
are a Vancouver-based three
piece featuring Paul Shepherd
on drums, Chris Reid on bass
and Jeff Fogaaga (pro-
nounced Fow-agg) on
guitars and vocals. They
make 'rock music', for lack
of a better term, sort of like
Hendrix and the Doors
crossed with Neil Diamond
and Tom Jones crossed with
everything cool that's
happened since, from Bad
Brains to the Cocteau Twins.
Shepherd and Reid keep the
groove heavy and dangerous
and Fogaaga takes care of
everything else. Their songs
have texture and beauty and
moments of real fragility, but
mostly they come on hard and
loud.

The Dogs have released
one CD (1992's *From Here To
Your Garden*) and a new
seven-inch is due any day.
They're toured and gigged
extensively, including a few
trips down the west coast as
far as L.A. Future plans
include a full North American
swath this fall.

I spoke to the three
members of Wicked Swim-
ming Dog in a crowded 10 x
10 bedroom on a muggy
Friday night with cheap red
wine, beer and eventually
gin. Shepherd and Fogaaga
were sitting on either side of
an amp that served as a table

for their drinks.
Reid was sitting
up in a loft on
Shepherd's bed,
so the micro-
phone didn't
pick up
anything he
had to say at
first. Our conversation
began with a discussion of

Eyed Buddha and Dama The
Diva at the Town Pump.

Fogaaga: It was an amazing
show. We played "Sweet
Home Alabama."

Shepherd: "...we were pissing
people off. It was a combina-
tion between me having

"Cock Rules" written in giant
letters on my chest...and
Jeff's pants falling down.

Fogaaga: It was my frontman
position all in all.

Shepherd: It was the ambigu-
ous sexuality of the whole
performance. People couldn't
understand the irony of it,
and then Fogaaga went on
raving about the apocalypse.
Fogaaga: I have an apocalyp-
tic Wicked Swimming Dog
speech that I pull out...

Discorder: Which is what?
Fogaaga: Pre, post and during
the apocalypse, fifty thou-
sand years of hell on
earth... (mumbles something
incomprehensible).
Shepherd: I think that
Fogaaga is influenced by
UFOs.

Fogaaga: It's not UFOs.
Look, all that matters is that I
know that Wicked Swimming
Dog, this project, is going to
be the last great sheet that's
brought over everybody
before the end of the world:
we're the biggest influence
that's going to happen before
everyone dies, or things
change. I know that. And it's
not a band anymore, it's
beyond that; it's not an
influence, it's a lifestyle. It's
going to happen and that's it,
it was in the Bible.

There's a wicked swimming
dog in the Bible?

The discussion gets
interrupted here by Shep-
herd's fortuitous discovery
of a glass of wine he
murmured a few hours
earlier. Reid has climbed
down from the loft by now
and they begin comparing
notes on how much they've
all had to drink thus far this
evening. Not too much. It's
about 11 pm and nobody's
starring...yet.

How did you guys meet?
Fogaaga: I met Shepherd
through the Georgia
Straight. I don't remember
the first time I met Reid.
Shepherd: It was that time
we went back to Calgary.
Fogaaga: Was I wasted?
Reid: Don't even bother
asking that question if the
story's after 1977.

Fogaaga: Yeah, ever since
Elvis died...
Shepherd: And *Star Wars*
came out. Reid and I have
known each other for a long
time, but we didn't talk back
then.

Reid: You were an asshole.
Shepherd: Was I?
Reid: It was that night with
the acid.

Shepherd: That's right, I did
this crazy acid. I took it
figuring it was nothing
special and next thing I
knew, I was so high - and
then I pulled it all together. I
sniffed cocaine, and this
was in Calgary and there
was all these little teenage
drug dealers running around
and, man, I thought I was in
Havana, and then I had a
bad trip...

Reid: I brought you down
though. I helped pull it all
together. I'd just come out
of the bathroom, I'd soorted
this kid's pure cocaine and I
was on fire, and Paul comes
up and grabs me and goes,
"Man, man, I - I think I'm
in Havana, are we in
Havana right now? Jesus,
I'm losing my mind." So I
calmed him down.

Shepherd: With this
statement: "Man, you're not
in grade nine, would you
pull it together? It's only
acid. If you're wiggling out,
do some cocaine."

Reid: I went to Peach Fest a
few years ago and took all
this acid and a riot broke
out, and these guys asked
me if I wanted my jaw
broken. But then they went
off chasing this other kid,
so I ran as fast as I could
and did a fuckin' wicked
flying kick and totally
caved the whole door in on
the side of their Camaro.

Would you say you were

possessed by punk rock at
this point?
Fogaaga: No, it was cock
passion.

Is that the name of your
new release, *Cock Passion*?
Shepherd: Nah, it's *Fruit,
Sex & Tinkerbelle*. A seven
inch. Two songs: "Ink" and
"Top Love Fuck."

Getting back to this gig last
week, did people actually
hate you?

Reid: Fifty-fifty. There was
love on one side of the room,
and on the other, it looked
like we were playing for pro
wrestlers. But after we hit
that Skynard number, we had
'em. Then it was all love.
Fogaaga: I kept speaking
about death and the apoca-
lypse of our band. And then I
was shooting my water gun
off at everyone and I'm
dancing and my pubic hairs
were showing. And then
everyone lost their minds.

Let's talk about the song
writing process.

Fogaaga: What we do is we
start by beheading a chicken
and we feel the dark forces
tugging at our toes. Then we
gather together small objects
and other things that have to
be [accounted for] when we
do our ritual sacrifices, which
other than chickens can
include *Vogue* models from
the 1970s - which is really
heavy because we're not into
violence. Then we drink
blood.

An argument breaks out as to
what music should be put on
the stereo. Reid's latest
home-made mixed tape wins
out. It features Mark
Lanegan, Sly and the Family
Stone, the Ramones, Jimi
Hendrix, Miles Davis, Neil
Diamond, Otis Redding, The
Jesus and Mary Chain and
much, much more. The
conversation turns to talk of
role models and
influences.

Fogaaga: I
saw one of
my newest
role models
yesterday out
walking on the

street - he had a mole
in the middle of his
forehead, and he was
this total casanova,
and I told every-
body he was my
dad.
Reid: All my role
models are black.
I've got kind of
problem.

Shepherd: Jane Byrne's my
role model.
Fogaaga: Actually, I have no
role models except for
myself.

How about when you sing?
Shepherd: Joni Mitchell,
maybe a little Tom Jones...
Reid: And Sammy Davis Jr.
Shepherd: Of course,
Sammy...

Reid: I'd have to say the Rat
Pack are pretty much our role
models: Frank Sinatra,
Sammy Davis Jr., Dean
Martin, Joey Bishop...
Shepherd: Shirley MacLaine
and Angie Dickinson, too -
the only two chicks who ever
made it into the Rat Pack.

They wanted John F.
Kennedy, too, but Sinatra's
ties with the Mafia made that
possibility kind of rough.
Reid: Yeah, Kennedy was a
swinger. He knew how to
party.

Shepherd: If they got
Kennedy, the strength of the
Rat Pack would've been
insane.

Reid: Can you imagine
Sammy as vice-president?
Fogaaga: Dude, what you
don't understand is [that] the
Rat Pack controls everything
still, the legacy continues.
It's got into mind control -
they went into the race for
the microwave control
between the Soviets...but
they publicly announced in
1986 they were five years
ahead of the Soviets with
microwave mind control; they
don't need direct control of
the brain, they can just send
microwaves...

Reid: Alright, stop the tape
while we sedate him.
Fogaaga: It's stuff you cannot
see but it's beyond coloured
glass, I'll tell you that.
Shepherd: 80s punk rock.
Hard core. That's a role
model.

Name some names.

Reid: The Faction,
Aggression, Beyond
Possession, Black Flag,
Circle Jerks...

Fogaaga: Early Corey
Hart before he
went so
lame.



Shepherd: Come clean,
Fogaaga, who the hell
were you listening to in
the 80s?

Fogaaga: Jimi Hendrix
and the Doors. I swear to
God I never owned any
Zeppelin...

Reid: That's a lie. You
know he had "HASH"
written on his jean jacket:
"SMOKE COLOMBIAN,
KOKOA BITE."

Shepherd: Tell me a
fifteen pack of Kokanee
wasn't your primary
influence...

Fogaaga: My only two
role models are my dad
and Jimi Hendrix, but
actually, you know who
my new role model is?
She's got a sort of
anonymous edge. Remem-
ber when those women
used to come to your door
and sell Clairor and make-
up...
Reid: Avon.

Fogaaga: Right, Avon,
those ladies...

Let's talk about the
music. Why does it
matter? Given the fact
that there's more rock
bands in the world right
now than there's ever
been, why should anyone
care about Wicked
Swimming Dog?

Shepherd: The thing is,
man, it doesn't matter,
that's the point: who gives
a god-damned rat's ass?
You need something to
do. You need something to
occupy your time and
what better way to do it
than play loud. At the
same time, we are not
contrived. And we do
have the element of self-
protection.

Fogaaga: Everything we
do, we do it together. We
go on stage, we don't plan
anything. Everything we
do on stage is what we do
in our basement suites;
but I don't live in the
basement anymore, I've
done my time. Shepherd
claims that I went insane
for two years because of a
girl, but I went insane
because I lived in a two-
tone brown basement
suite in North Van. The
only pleasure I got was
skateboarding and
drinking, and then I tried
to combine the two sports
and I sprained my ankle.
You see, people shouldn't
combine sports.

At this point talk turned
to sports and the recent
spectacular television
death of Ayrton Senna,
then, inevitably, to the
death of Kurt Cobain. The
Dogs concur that it was a
horrible waste. If only
he'd gotten into karate
like Elvis...

Bill & Allan

by/andy
Bonfield

Bourbon Tabernacle Choir

O.K., I'll admit that the first time I went to see the Bourbon Tabernacle Choir it was because of 1) their name; and 2) a very good looking woman said they were a blast. She was right and I have since seen them six or seven times, each of which was a memorable experience despite the alcoholic haze I had to see through. Always an instant party, the Bourbon Tabernacle Choir is out on the road again being funky for others the way any good touring band should. I had a chance to talk to one of their lead singers, Dave Wall, about their upcoming CD, country music, the Internet and whatever else is new on Bourbon street.

Well, you have been out for what like five years with your tapes and that now. Are you gaining much notoriety?

Well, we put out a tape and then we put out an actual CD on Sony Records. We're, I think, out of the dance level. We're not quite at the arena...we're not playing soccer stadiums.

You'll be at the Commodore August 5th, is that right? I was unable to attend, but a friend advised me it was their usual happen'g.

Yeah, which is actually my favorite gig.

Oh, yeah? I can't believe how much I love that room. It's a great room to dance in and it has just a great vibe, if you'll let me use that word. It has a great environment in there. The antique look of it is appealing to me.

Antique look? You know what I mean, it's sort of old fashioned.

Well, on one of your press kits you were described as "a Hammond and horn driven revival train." Do you like the term "revival train"?

Well, "revival train" has a kind of clichéd ring to it, but certainly the gospel influence is very strong in our band. We love gospel music, both the musical stylings of it and the message. Not the religious message so much, but the celebratory life-affirming message of it.

And does that continue on in the new CD you've just finished recording? Oh, yeah, for sure! Our new CD is going to be a very positive thing. We just finished recording. I'm not sure when it's coming out in the fall. I think it's the projected time of release.

Well, it's a little odd that you're going to tour now instead of waiting till it's released. Why is that? For a couple of reasons. First of all we haven't been playing for a

few months and we're used to playing 250 times a year. We're used to really being out on the road a lot and then we took a rest and felt it would be nice to sort of to get back into the grind of it rather than just jumping in as soon as we have an album out. That tour has to be of a certain competence that we might not have had had we not had the practice of this tour.

(Chuckling) You've been working on other things I guess, eh? We've all had these sort of side projects. I put out a solo album last year and Chris Brown, our keyboard player, has another band called Don't Talk, Dance, which has Tyler Stewart of the Bare Naked Ladies on drums and Gordie Johnson of Big Sugar on bass. They've been playing quite a bit and actually been on album. Kate (Fennell, vocals) has been on CBC doing *Quiet*. There's a Lady on Stage. So yeah, we kept busy but we went through some membership changes and recorded our album and couldn't be playing as much.

Oh, I see. So, who all has changed? We had two guitar players and one of them left. Andrew Whiteman has left to pursue his own thing and we have also changed drummers. Although Gregor (Brenford), who was our drummer and has been replaced - will be back for his new tape because we have terrible luck and our new drummer got mono.

Between you solo album and helping to write some songs for Big Sugar, are the Bourbons still your main project? Oh, yeah, the Bourbon Tabernacle Choir is the centre of my life - musically and spiritually and otherwise. I like to spread myself out a little bit, not only because it prevents the rest of boredom but it also brings other influences into the band. So we encourage this kind of dilettantism or whatever word it is. Spreading out of our creative juices.

O.K. I heard a rumor that you guys have been working on a country album for a longtime. Is there any truth to that? Interesting that you heard that. We've talked about that for a long time because we - the bunch of us - like to write songs in different genres as it were. But it's only actually become a possibility of some kind of real event very very recently, so I'm wondering where you've heard that rumor.

Oh was on the Internet. CH (laughs)

I decided to ask what anybody knew about you guys because our bio file was a little bit low and that was the first thing that came up. Yeah, we need to write a new bio - our old bio is quite out of date. The Internet is an amazing thing to me. Now that we're on it I hear second hand all these things. I knew from someone's computer screen that Kate had cut her hair even before I saw her. But yeah, we were thinking of recording a more subtle sounding, bare bones kind of - I guess you'd call it country album. Kate loves to sing that kind of music.

And do you love to sing country music? Oh - I love to sing ballads and I love to sing music that is weepy. I don't know if you've heard my solo album (Lozenge) but there is some. I guess what you'd call country music on there. Country music and gospel music are in any ways related.

Yeah, they're very roots oriented. They're very roots oriented and they've found a lot of celebrated gospel artists will put out country albums Ray Charles, Solomon Burke, people like that. Both even dabble in country music.

Yeah, I guess even Nashville got in on it when they released that *Rhythm, Country and Blues* album. Oh, that's great, have you heard that album?

Yeah, I was impressed with most of it, but there were a couple of things that did not work as well as I think they could've. Yeah, well, I think it's the kind of thing that either hit or miss, but the mood of it is so great. It seems so loose, people just sort of hanging out, which isn't the usual thing coming out of Nashville certainly.

It sounded light when you said "just sort of hanging out." Is that the way you look at music when you get on stage? In as much as we aren't contrived, we don't say "Well lets make it look like we're hanging out." I think we just sort of get up and whatever happens happens. We aren't the most consistent live band - sometimes we have off nights - but because of that we like to engage in spontaneity. We like things to sort of develop as they go.

You're primarily a live band. Do you find it's been translating well when you record? That's always difficult. I think we're getting better at it as time goes by. The first album, which was just a tape, *Sister Anthology*, didn't capture it. The next one, *Superior Cackling Hen*, captured it a bit better and I think this new one really does, although it's all on an approach thing. For example, several of the songs on our new album were never performed live. We wrote them for the studio because the studio is a very different medium. I think that's part of maturing in a studio environment - you have to sort of change your singing in terms of what you want to express in that very artificial sort of dense office scene in the studio.

Dentist office? You make it sound horrible. It can be very office like, very sort of impersonal with fluorescent lights. You have to try your best to create a warm vibe.

I thought for a second you were going to say a warm fuzzy feeling.

Well, that too. I don't think that Metallica goes for a warm fuzzy feeling in the studio but they certainly try to create some excitement. My point is that it's difficult to do that all the time in these big budget recording environments.

So this is a big budget recording? Funny you should mention that. It actually isn't, but this is because of new heavenly rapid technological advances of studio stuff. With the development of the ADAT machine, for five grand basically you can buy these digital tape machines that have 8 tracks and you can stack the things cuz they're digital. So you can get like 4000 tracks if you wanted and basically record an album in your living room with state of the art sound. So we went to a very cheap studio - friends of ours - recorded the tracks and a lot of the overdubs onto ADAT for very little money and then went and did post production in an expensive studio in Toronto called Phase One.

Our experience before we had a good producer but the [was] expensive. We're working in all these studios where time is ticking away and the pressure kind of nips the mood.

Your new album is produced by Michael-Phillip Wojewoda. I found out some bigger name things on, I guess, some more commercially accepted things. You didn't find that he was expensive? Well, no, because most of what he's done isn't big name. He's done a couple of late and that's what he's known from but in Toronto he's been on the scene since the early 80s and doing it as an artist, being a producer/artist.

Yeah, the first band I think of is the Rhinoceros. Yeah, he did that. He did Change of Heart, he did the Doughboys way back before they were known, he's done tons of that. And now he's done Spirit of the West and Bare Naked Ladies

and that's, I suppose, more well known and making more money, but that certainly was not a priority for him making our record.

I see. That a priority for you that the record is a success in that way? Success? I was saying that money was not a priority for him. What we learned doing our thing - our thing is not the most immediately commercial sort of genre - is that we have to take it on our own pace. We can't force things and we have to enjoy what we're doing all the time. Success is a loose term. If we reach more people with this album than the last one - and if we can hit off the music - which we can do now - then I suppose that's a level of success.

You're playing with People Playing Music and the Spirit Merchants. People Playing Music kind of follow in your footsteps...

I've heard that! It's funny, I've met. I think that the lead singer of that band and she had this vinyl shirt on with this picture of REDD and I had me this pin with Larry Gowan's face on it. I thought, "Well, this woman and I could get along," and then I found out later that she's in a very popular Vancouver band, so I'm looking forward to it.

Do you think you've sponsored a kind of band following or setting any band trends that way? I guess that bands are cropping up. I like to think it's one of us, maybe it's just the kinds of music we enjoy are catching on in a way. It might not be because these have seen us perform specifically. Certainly there are bands that remind me of us.

If you missed the Bourbons on August 5th look for their new CD this fall and bet on them bringing their mobile party machine to the Commodore again soon.



Alright, I know what you are thinking. Last month Trish took out Grant Lawrence, now she's off Vancouver Special! Kim Kinakin. This girl is on a rampage, she's cleaning house! I know that is what you are thinking, but you are wrong. The fact that I am filling in for Kim is completely unrelated to the Grant Lawrence incident. You see, I took the Seven Inch column from Grant, but Kim gave me his column for this month. Why, you ask? Was he afraid that he was the next to go down? Did he surrender his column in exchange for his life? No. The truth is, Kim is just really nice.

Not many 'zines have come out in Vancouver this month, hardly any new releases, and only a few good shows. The horrible heat that has been driving me nuts all month could be to blame for this musical dry spell. Hopefully, now that the summer is coming to a close, we will see more good stuff from a cooler, happier Vancouver scene.

Trish On Being Nice

I always try to be optimistic about things and music is not an exception. How are things over going to get better if we expect them to get worse? For example, let's pretend that we are a local band and we don't feel that we are getting the local support that we need. What would be the most effective strategy for getting more support? Should we a) stop playing our music because we must suck; b) get interviews in out-of-city magazines and slag our own city and it's scene; or c) put into our shows the energy that we want out of them? Duh. If we look at the most popular bands in Vancouver, we will notice that the people who make the music, regardless of it being hardcore, cuddlicore, or indie rock are very nice. The fact is, scenes are small and personal and in order to succeed a band needs to be personable, cub, Pluto, and Sparkmarker are proof of this. With much relief, I say that bad people finish last.

Now that I have explained the laws of the rock universe I can get on with my reviews.

Audio Pebble (cassette)

As if I'm not excited by any band that puts a cute little kitty cat on the cover of their demo! Pebble has been around Vancouver for some months now, playing at Crostown Traffic and the South Wall so frequently that they could be considered the house band. They are a three piece hardcore outfit from the bowels of East Van. This tape is hardcore with a difference; these boys know their shit. It is nice to see accomplished musicians doing hardcore because they take it a step further. Interesting drum patterns, amazing metalish guitar and steady bass. (#1-1338 Commercial Dr., Van, BC V5L 3X6)

Gloriosa (demo)

This is a three song demo from another Commercial Drive band. Indie rock of the more bland kind. Sounds like many other bands I have heard lately. I didn't find it painful to listen to, but it could use some work in the originality department. The vocals remind me of a conservative Pansy Division, the guitar sounds like Grover and the drums aren't that exciting. (#4-1965 Commercial Drive, Van, BC V5N 4A8)

Hunting Humans (cassette)

Hunting Humans! That isn't very nice! This release by four boys has heavy guitar by someone who calls himself Murch, a Dan on bass, a Dave on drums and a Rodney on vocals. The first comparison that springs into my head is Strain. If you heard this tape, you would be surprised at how Hunting Humans manages to bridge the gap between Strain and the early eighties new wave movement. (64 E. 6th, Van., BC V5T 1J4)

Team Dresh (7")

Yeah, it isn't from Vancouver, but it is so rad! Team Dresh is the new girl! All-Star band on Kill Rock Stars. It consists of Donna from Chainsaw 'zine and Candy Ass Records, Kaia from Adickid and Jody from Hazel. Now do you understand why this rules? Beau-

tiful vocals, especially on "Molasses in January." I can't say it enough, but this is so pretty. (PO Box 1151, Olympia, WA 98507, 1151 or PO Box 42382, Portland, OR 97242)

Visual

I am a 'zine junkie. Nothing in this world makes me happier than picking up new 'zines. I try to Scratch Records at least once a week to see if anyone has made a new issue or started a whole new 'zine. I also write away for 'zines all over North America. I always have 'zines on hand. I think that 'zines are great. 'Zines are a great way of communicating and creating a community. I have pen pals all over Canada because of my 'zine *Random Thoughts*, and I know I've made a lot of people happy by filling their boxes too. The following people write cool publications and could use your postal support:

Face #5

Aral Griffen has been doing this 'zine for what seems like a very long time. I first picked it up at a show in Bellingham and have been lucky enough to have the opportunity to read almost every issue. What sticks out most about this 'zine is Aral's ability to thoroughly examine a topic. Each issue includes an essay or part of one on such topics as eating disorders. Her cover promises an "In Depth Interview" with a band called Botan Rice Candy and she delivers - thirteen pages! Send this girl stamps or money you cheap bastards! (93569 Mt. Baker Hwy., Bellingham WA 98226)

Silent Subversion #5

These White Rock kids just keep spitting out issues of their 'zine. They make new 'zines like other people make dirty laundry. That means often. I liked the interview with a local hairdresser. The tone of these 'zine occasionally borders on preachy, with articles called "Integrity" and "Solidarity." Some stuff is good though, like the piece on one writer's parents. Worth picking up. Once again, cheapo, send a stamp. (14977-22nd Ave., White Rock, BC V4A 9J2)

Rain or Shine

This is a beautifully laid out 'zine by a very tough girl named Kat. She has had some tough times in her life and uses her 'zine to work through the rough spots. Her layout is great and the tone ranges from very innocent to the perspective of a girl who has seen more than she wants to. (#301-2950 Heather St., Vancouver, BC V5Z 3J8)

Gepetto's Desk #2

The first article is called "How to Handle Fresh Boys." I love people from the South, they have the best vocabulary. You can also get a good little introduction to the famed Austin scene. This 'zine is very poetic. My favourite line is "Impatience is my favorite trick to lock you out and throw your face away." Write to Paul at PO Box 3231, Austin, TX 78764-3231.

Crash #2
This is a very cool 'zine from Seattle. It is a computer generated,



high quality thing that very much resembles a magazine more than the kind of 'zine I'm used to. It isn't many pages, but what is in inside is

would like it as much as I do, but I love the music selection. They interview Beck, the Torettes, Pinhead Gunpowder, and Slim Moon of the Kill Rock Stars label. It's free in the North West and a dollar twenty-five elsewhere. (1202 E. Pike St. Seattle WA, 98122-3934)

Pool Dust #22

When I first saw this I thought about all the apathetic skateboarders that I know who don't do anything except skate, and I was stoked on the idea of someone doing something. Then, as I opened the back page, I saw two ads for skateboarding companies that included pictures of naked women. First of all, I'd like to call the two companies on their choice of ads: Street Rod and Snut Skateboards, you suck. I get so angry when I see these ads because they alienate girls from these stores. And I have just as much right as a boy to feel comfortable in any store I go into. Secondly, I'd like to call this 'zine on their poor choice of sponsors. *Pool Dust*, you suck. How does this 'zine expect me to read the

rest of their work if I immediately feel like I am being told I am not equal or welcome? Even if the rest of the 'zine is good, which it isn't, I still wouldn't be able to read it like a boy would. Women's bodies don't sell skateboards. Maybe the writers of this 'zine, being from Grange City and all, are so used to exploitation that they are blind to their exploitation of women, but they should know better. Oh, and by the way, I really don't care to see pictures of people smoking hash in a 'zine. Jerks. (PO Box 85664, Seattle WA 98145-1664)

I wish I knew about all-ages shows in Vancouver, but I'm working so much these days that I have no idea who is playing where. Some sceneries I am! Oh, except that Girlpalooza will be happening in mid-September. Well, you are welcome to write me with any information for October. I know that Lync should be touring this way in the fall. Oh, my fluttering heart! Until then folks, take care.

the gandharvas

a soap bubble and inertia

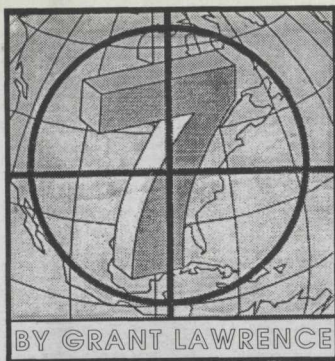
FEATURING:

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Hey kids, I'm back! One thousand apologies for missing last month's column! I was away on tour with my rock band, so thanks to Trish for lists and writin' in my absence. My mailbox was stuffed with the goods when I got back, so without further ramble, let's rock!

First the locals...is it just me or do Vancouver bands pick the most gaudy-sounding names on this planet? Cringers like Jazberry Ram, Cozy Bones and Psychotic Jammation all spring to mind, as does the first subject for review this month: *Wicked Swimming Dog*. What the hell kind of name is that? I picture three bangers smoking love-weed by a lake, trippin' out while watching some golden retriever fetch sticks, and then immediately forming a metal band. That, sad to say, is basically what WSD's *Fruit, Sex and Tinkerbell* EP is all about. Both songs, "Top Love Fuck" and "Lak," are masturbatory Pearl Jam/Led Zeppelin ballads. If someone can show me something good on this record I'll give them a dollar, because honestly people, this flangy metal crud deserves no place on 7"

vinyl!! (Dealer's Choice - 837 Keefe St., Vancouver, BC V6A 1Y8)

With unanticipated fondness I share with you *Ten Days Late* and their new record *Go With the Flow*. I expected nothing but more generic metal, but the a-side's "Getaway" is a fast, upbeat, pop-punky song played with zesty, much appreciated energy. "Death Reggae" is more in the ska-metal framer and ends the debut nicely. Do I need to mention that this band is made up of five women? I don't think so. (Klark Records - Box #162, 916 W. Broadway, Vancouver, BC V5T 1K7)

Victoria's Mexican Power Authority are back with the follow-up to their superb debut 7" with a split single with *Insult to Injury*, another all-female Vancouver group. MPA go head-long nuts on this one, cramming in eight songs of crazy-ass bullshit punk that touches on all of rock's genres. "Car Alarm" stands out as the instant-radio-hit, though the second long "Deviated Sequent" is a close second. Another great MPA

effort. Insult to Injury is just that, with four songs of furiously fast, juvenile hardcore. Although I usually appreciate a little more melody in my blitzkrieg, this is a stripped-down, well done recording. Kudos on the package to - tons of stuff to read on both bands. (Break Even Records - 2185 Amity Dr., Sidney, BC V8L 1B2)

It seems as though the old guys are taking after the young 'uns when it comes to putting out their product on vinyl. Take Vancouver supergroup *The Beatificans* for example. Featuring Vancouver rock veterans from the Hard Rock Miners, Knock Down Ginger, Bob's Your Uncle and the Smugglers, the Beatificans saw what the kids were digging and got busy with their very own piece of golden wax. Fronted by every man's man Beez, the Beatificans's music is, no bones about it, quirky. Made up of two fiddles, guitar, bass, drums, and a lotta vocal arrangements, the Beatificans

searly come off as a neo-folk, Beatle-esque beatnik comedy troupe. But that's just the a-side's "Getting Stronger." The flip side's "Body Awake" is a hauntingly quiet song, filled with Lou Reedisms which are enunciated fully when the band bursts into the Velvet Underground's "We're Gonna Have a Real Good Time Together." The vocals are a bit much at times, but other than that, a nice alternative to the punk sludge that dominates the 7" format. (Cheemo Records - #45-345 E. Broadway, Vancouver, BC V5T 1W5)

At the polar opposite to the Beatificans, *Sparkmarker* has released two of three singles paying tribute to artists the "Marker" admire. The first is *Scallan*, a three-songer put out by Germany's Heart

First which honours the photographic wonder of Ottawa resident Shawn Scallan. Three free-form super rockers are included here, with the highlight on each being Ryan's increasingly powerful throat. This boy can sing, kids. Is he really leaving the band? The second 7" is *Atomus*, released by Florida's No Idea Records, and it is a tip o' the cap to local artist *DISORDER* art-guy Mark Pilon with three more songs of the sonic Sparkmarker stomp. Both records



sparkmarker
RECORDS

are highly recommended. (Heart First - Boxette 39 10967, Berlin Germany. No Idea - P.O. Box 14636, Gainesville, FL, USA 32604-4636)

The bigger these Vancouver bands get, the faster they leave home. The eub gals have made their first jump out of Canada and onto Spain's Munster Records for an off-doubt 7" pack entitled *All Kindas Girls*, featuring girl bands from four different countries. cub represents us well with the buzz-pop speed of "Your Bed" and a cover of the Velvet Underground's "Sticking with You," but Germany's *Lemon Babies* hail strongest with their brand of sugary-sweet '60s doo-wop. *Californian's Mini Skirt Mob* offer generic hard garage à la the Pandoras, and Scotland's *Pink Cross* spit ugly Limey lo-fi molasses. (Munster Records - P.O. Box 18107, Madrid, Spain 28080)

No matter how dark, clouded, jaded and tired I tend to get about bands like Pink Cross and the mountains of musical frills that surround me, I always have a warm place in my heart for *Ska*, 'cuz let's face it, it's got the beat. Victoria's *Pressure Cooker* have prepared an extremely rockin' ska-punk debut 7" in the awesome tradition of Operation Ivy and other visionaries who have bridged the gap between two happening genres of rock. Slap this checkered slab on the mat and prepare to dance, brothers and sisters! (Stinkin' Agnes Records - P.O. Box 8552, Victoria, BC V8W 3S2)

My other favourite Victoria group, Bum, are at it again with their second 7" release in the UK. This time it's a split single with like minded Belgian popsters *Interface*. Bum's cut, "Resolution #121" is a mid-tempo Rob Neshbit power ballad that may have been a bit better suited to the mid-point of an album rather than the a-side of

a single - nonetheless, it's another good Bum tune, as well as the unexpected swan-song for singer/guitarist Nesbitt as he has permanently quit the Bum. *Interface* do two songs pretending to be a sparkly clean Descendents in that tried and true pop-punk way. (First Strike - 53 Wigan St., Wigan, England WN1 1QX)

And now two from dust-bowl central, Calgary. First is a new one by the *instro-byos Huevos Rancheros*, who dish up two smokin' originals (aka *Lies and Wray* - rejoice!) about young bees and girls from Nanaimo. Just about the bestest, punkiest mexicali stuff I've heard from 'em yet. (Top Drawer - 1912 Franklin Ave. E., Seattle, WA, USA 98102)

Definite contenders for the best legs in rock 'n' roll (sorry Huevos), *Pussy monster* could be Calgary's answer to the Duffs, albeit with more of a *Stooges/Monster* past and over the top, and, of course, a must-possess. (*Vital Music* - P.O. Box 20247, New York, NY, USA 10028-0052)

Back to serious indie-rock, *The Softies* are Rose Melburg's first musical outing since the break-up of her Tiger Trap. She's parred the new group down to a two-woman ensemble of herself and friend Jen from the *electronic Gyns*, creating a quiet buzz-perfect on the '50's style pop songs accented by Rose's low, husky, extremely angelic voice, and in doing so create a very nice record that will stay at the top of the pile for weeks to come. (Slumberland - P.O. Box 14731, Berkeley, CA, USA 94712)

Rose is also in a band called *Goat*, but I don't know what other things feature San Francisco's off-kilter mentor Paul Curran, boss of *Take-A-Day* Records. *Take-A-Day's* latest release is from *Pinhead Gunpowder*, a band which hails from the ever-fettable Berkeley music scene. It seems that whenever Berkeley bands like *Green Day* or *Rancid* move on and up there's always another group of melo-punks to fill in the gap at Gilman Street, and this time it sounds like it's gonna be *Pinhead Gunpowder*.

As a special point of interest, this band features *Comet Bar* author Aaron on drums, vocals, and song writing, so one may consider this a short, musical version of that prime travel 'zine. (*Take-A-Day* - P.O. Box 190054, San Francisco, CA, USA 94119)

And finally there's *The Crabs* from Eugene, Oregon. The Crabs are another two piece band, with Lisa on drums and John on guitar; it's love-rock, K style. They've ditched their once dominant marianland theme for the more common minimalist relationship rock, which sorta depressed me. "Twas a shortlived sadness though, as the b-side's "Sea Hag" and the zippy instrumental "The Itch" got me up and surfing happily again, carrying me blindly to the craggy reef of records that await my ears for next month. (K Records - P.O. Box 7154, Olympia, WA, USA 98507)

an original ride. New from Amarrillo is a comedy 7" entitled *Looking for Lads* by stand-up comic Neil Hamburger. The a-side documents a live show with Neil telling terrible, pathetic jokes to a very empty room; the b-side is a radio interview that eventually spirals into a paid advertisement for chronic, uncontrollable urination. The back cover includes his grueling tour schedule and a thank you to his probation officer for making the record possible. *Hysterical* for its existence. (Amarrillo - P.O. Box 24433, San Francisco, CA, USA 94124)

Sticking with comedy records for the time being, who fans are bound to either praise or puke over New York City's *Vital Music* label's new 7" release of *Tonny in Seven Minutes*. Over sixteen bands are compiled to ruddy tacky tunes from the world's first rock opera, with input ranging from the famed *Alice Donut* and *The Lunachicks* to NYC obscurities like *Dog Bowl* and *Iron Prostate*. Of course it's a *Stooges/Monster* past and over the top, and, of course, a must-possess. (*Vital Music* - P.O. Box 20247, New York, NY, USA 10028-0052)

Back to serious indie-rock, *The Softies* are Rose Melburg's first musical outing since the break-up of her Tiger Trap. She's parred the new group down to a two-woman ensemble of herself and friend Jen from the *electronic Gyns*, creating a quiet buzz-perfect on the '50's style pop songs accented by Rose's low, husky, extremely angelic voice, and in doing so create a very nice record that will stay at the top of the pile for weeks to come. (Slumberland - P.O. Box 14731, Berkeley, CA, USA 94712)

Rose is also in a band called *Goat*, but I don't know what other things feature San Francisco's off-kilter mentor Paul Curran, boss of *Take-A-Day* Records. *Take-A-Day's* latest release is from *Pinhead Gunpowder*, a band which hails from the ever-fettable Berkeley music scene. It seems that whenever Berkeley bands like *Green Day* or *Rancid* move on and up there's always another group of melo-punks to fill in the gap at Gilman Street, and this time it sounds like it's gonna be *Pinhead Gunpowder*.

As a special point of interest, this band features *Comet Bar* author Aaron on drums, vocals, and song writing, so one may consider this a short, musical version of that prime travel 'zine. (*Take-A-Day* - P.O. Box 190054, San Francisco, CA, USA 94119)

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WAITING FOR GOD

Rapture



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TICKLETRUNK

Cura



A soundtrack for the WHY? generation. Like being taligated by a hedgehog. Not just another buch of GRRLS. Catch them live at GRRLAPALOOZA, Sept 10 at the York Theatre.

VARIOUS

Dare to be aware



54-40, Art Bergman, Bughouse 5, Coal, Cub, Daytona, the Flu, Good Horsey, Kid Champion, Magnetic People, Mecca Normal, Pluto, Rattled Roosters, Rose Chronicles, Spirit of the West, Touch & Gos. A Benefit for Battered Women's Shelter.

FRASER VALLEY CHAMPIONS



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THE PHEWS

...state of bliss



Sexy, hypnotic, ska-alternative rock. Passionate vocals and clever hooks created The Phews' high energy sound.

TEN DAYS LATE

Go with the flow



A five piece gale of popmetaltrashcore.

DJ LACE

Rituals



DJ Lace's 15 years as a nightclub DJ and 10 years as a songwriter and producer come alive on his debut CD, *Rituals*. You will be moved by its underground and overground tracks.

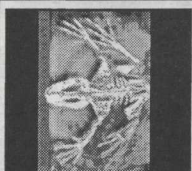
GRAND THEFT AUTO

Realms 1.0 the discovery



An album that is being compared to *Enigma* and *Deep Forest*. 70 minutes in length, comprised of magical, groovable songs of deep meaning. Play it loud and embark on a mission with them.

IMBRUE HUZZA



Buy this tape now so that when everyone you know owns three copies, you can be all smug and call them poseurs because you knew about this band way back when.

PINOKIO

Wounded Crow vs Wounded Crow



Cirrus has chamber music or silver youth that will never surface (Staked Plain).

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VANILLA TRAINWRECK Mordecai

(Mammoth)
Vanilla Trainwreck is an apt description of this North Carolina band's sound: a dash of a sweet and tasty pop sensibility derailed and dragged along the tracks. Characterized by interesting lead guitar bits and weird slide/screaky chords, Mordecai captures the sound that one has come to expect from this part of America while still being fairly creative in its own right. Plus it contains such oh-so-poetic lyrics as, "Got a mouth full of dirt and my shoulders hurt, but I can recite the alphabet."

Several bands come to mind while listening to this album, notably the Tree People on "Collide-o-scope" and "Kiss Me" and the ever twisted Honor Role on "Quagmire" and "Drown." Generally, a pretty catchy, dynamic and consistent release.

Fred derF

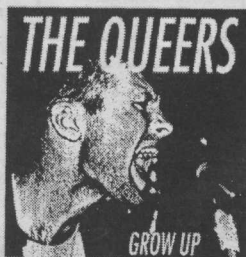
THE QUEERS

Beat Off (Lookout! Records)

Here it is, folks, one of those kinds of albums, the kind that hits the turntable on the first listen and inhabits that circular spinning pad for a queen's age. Or in this case, a Queen's age. *Beat Off* is one those damn fun punk rock and roll records that come out every so often to knock every other song off of your personal hits chart and send every indie slacker kid with a guitar running for lessons.

Sandwiched neatly between the Ramones and Screaming Wozard like a sweating piece of cheese, the Queens possess the astute musical ability to slam out songs brimming with hatred, bitterness and contempt while still being melodic enough to make Brian Wilson envious. It's this kind of rock 'n' roll melody that sent chart-toppers like Buddy Holly, Iggy

Pop and Blondie to fame and fortune, and that's where the Queens would be if this was a fair world. Punk groups like Green Day are huge, yet awesome hit-spitters (and former Green Day label-mates) like the Queens remain in the



underground shadows. Maybe *Beat Off* will send the Queens to the top. I doubt it, but listening to a fantastic pop song like "Mirage" gives a guy hope. Grant Lawrence

DEE-LITE
Dewdrops In The Garden
(Elektra)
Dewdrops In The Garden is Dee-Lite's third full length album of groovy, electronic dance music. This album compares in many ways to their first two releases: they still mix a variety of sounds into each song in such a way that they all blend well with each other, they have up-beat rhythms, and they still have the great vocals of Miss Lady Kier. One difference with this album is that there seems to be more spoken lyrics rather than melodies.

The album starts off with "Say Ahhh...," a song about women being sexually liberated. Dee-Lite has always had the knack for talking about such themes in a fun way, so nobody really gets offended. This track,

along with "Picnic In The Summertime" and "Apple Juice Kissing," are some of the better songs on *Dewdrops In The Garden*. Don't get me wrong though, there are other good songs on the album; these ones just strike me as the best. If you liked Dee-Lite's last album or enjoy up-beat dance music then you will enjoy this album immensely.

One final note: it appears that Dee-Lite may have a new member by looking at their album cover, but little, if any, mention is made of it on the sleeve. sshhhh

BIF NAKED

4 Songs and a Poem (Plum Records/A&M)

Having witnessed Gorilla Gorilla, Chrome Dog and Dying To Be Violent Live, I knew that it was only a matter of time before Bif Naked would move closer to the potential that her voice and more than adequate stage persona afforded her. I first realized how incredibly well she could sing and strut during her duet of some Meat Loaf number with Mr. Pig and his now defunct but cooler-than-SNFU outfit Little Joe. Since then I've made a mental note to check her out, and now here she is with *4 Songs and a Poem*, a prelude to her forthcoming full-length release on Plum Records. I suppose Ms. Naked probably offends your typical feminist with her clichéd Aeromith moves and sultry demeanor, but hopefully her true personality will continue to

manifest itself more and more once the corporate schmoozing and rock star stage moves are no longer necessary. If this EP bears any relation to things to come, then diversity will rule. "Make Like a Tree" pumps out that chunky Helmetesque guitar sound oh so nicely and although I could have used a notch higher on the vocal mix for this one, the first play had the song singing in my ear for a day or two.

Probably the most defined melodic structure appears on "Never Alone (for Jennifa)." Producer/Writer John Dexter has done a fine job of making a good song great with the combination of acoustic verses and heavy low-end distorted guitar in the choruses to help them home. Hopefully Jennifa gets moving and progresses towards her goals as the song suggests her to do. "Succulent (for Tridon)" is a rappy number complete with drum machines and your typical turntable noises. I must say that oral sex seem to be a hot topic with Bif.

Due to its lack of freaked out vocabulary and the fact that I seem to be hung on poetry that contains the obviously insane, I almost dismissed "My Satan Poem" as fluff. But after I re-read the words a few times I realized that Bif is either schizophrenic, like half the poets I know, or she is trying to test us pretentious college radio fucks...I fail.

I've saved "Tell On You (A.K.A. Letter To My Rapist)" for last 'cause I think it is the best song on the CD. It's almost hard to believe that this is Bif singing against the piano background - this is the most stripped down and honest I've ever heard her. (Except maybe that song she did with Dying to Be Violent about yearning for a miracle person to fix up her life.) Describing someone who is too afraid to report on her assailant, the song contains the warning "I know who you are/ Someday I'll have the strength to tell." After songs like "Luka" and "Janie's Got a Gun" some people may feel that abuse songs are a little tired - well sorry, you're wrong. Speaking from personal experience as the brother of an abuse survivor (and a survivor of all the guilt and bullshit that goes with that), all I can say is that Bif, I can relate. Thanks.

Evan



LUSH

Split (4AD)

Split is the third album from Lush and, true to their already established sound, they use dreamy effects and soothing female vocals that would be nice to listen to whilst smelling black-eyed susans in some far-off field.

Lead singer Miki still retains her thick British accent as she sings songs about love, anger, infidelity and, of course, the dullness of English life. The vocals on *Split* are even crisper than those on Lush's two previous albums (*Gala* and *Spooky*) and have even evolved to new heights of wispieness.

The guitars on the album are somewhat more raw than on *Spooky*, probably because Lush were under a great deal of pressure with this release due to their association with the once loved but now ridiculed sho-gazing scene. The band took a two year

break before recording *Split* and it seems to have paid off in terms of sounding different from its predecessors. Some of the songs are too long, but for the most part, *Split* is pleasantly pleasing.

plump



SLOAN Twice Removed (Geffen/MCA)

Ever hear of SloanNet? It's an east coast based music mailing list which, funny enough, sometimes features discussion of

Sloan! I've been on SloanNet for five months myself, and only in the last month or so has the topic of Sloan's new album come up. Some friends of the band, along with some other Halifax scenesters, suggested amongst other things that:

1) *Twice Removed* was the album that would get Sloan dumped from Geffen.

2) This album was entirely retro/classic rock sounding.

Not particularly positive feedback I'd say, but, having now heard the album myself I'd like to say that:

1) *Twice Removed* isn't likely to get Sloan dumped from Geffen. (In fact it should have enough appeal to sell better than their first full length CD, *Smeared*.)
2) The songs are about as retro or classic rock sounding as anything by the Posies or Matthew Sweet, or any of the millions of the Beatlesque tunes that have permeated the airwaves over the last 25 years. I don't consider that to be classic rock. Besides, there was a hint of this direction in a few of the songs on *Smeared*, so I don't entirely understand how some people were so surprised by the sound of this record. Nonetheless,

less, a Beatles/Byrds/Rolling Stones influence is clearly present both in songwriting, and arrangement.

At 45 minutes in length, Sloan has prepared a release full of oh-so-sugary pop songs, such as the first single "Coax Me," or

the first track, "Pen Pals." These are the kinds of tunes that won't leave your head for days, and even then, you might wish them to go on. *Twice Removed* also has more substance than its predecessor, making for an overall better listening experience.

Brian Wieser

CRUNT

Crunt (Trance Records)

Crunt is real gritty and real shitty. I don't use shitty as a nasty adjective here at all though - just the opposite in fact. It's Crunt's essential shittiness that gives this recording its appeal. Loose (think Stoooges) and raw (early Mudhoney), Crunt scores on almost every tune. The centerpiece of the album is the disturbing Kai Bjelland vocal track, "Unghled," her singing never fails to send shivers through me. The distinct S&M flavour of "Punishment," with a chorus of "This is gonna hurt you more than it's gonna hurt me but I wouldn't have it any other way!" is hilarious in its own twisted way. With the combined talents of members of Babes in Toyland, the Jon Spencer Blues Explosion and Lubricated Goat, Crunt pulls off an energetic and entertaining record.

Sean Harvey





REVEREND HORTON HEAT
SEX WITH NIXON
Starfish Room
Friday, August 12
 Let's make one thing perfectly clear: the Starfish Room needs air-conditioning and cheaper beer. Although it could be said that the expensive beer will pay for the air-conditioning, surely there must be a happy medium between \$4.50 a bottle and 120

degrees heat! You know it's hot when the three Texans who make up Reverend Horton Heat are complaining, for at the Starfish it was as if the good Reverend had been pitted against the fiery flames of hell itself. But battle he did, and for an hour and a half the Reverend Horton Heat and 400 wet Vancouverites bopped until the beer ran dry. Beer or no beer, the show still rolled on until certain

audience members actually started sticking the walls for fear of utter dehydration. With the amount of smoke that clogged the Starfish that night, it truly looked as if the room was smouldering - further proof that those of us who attend rock and roll gigs are damned for it.

Local opener Sex With Nixon were the match that lit the blaze, starting off the night with at intense stage show that would rival most in these parts. All in all, a very cool show.

Grant Lawrence

cub
THE SMUGGLERS
BUM
PLUTO
Commodore Ballroom
Saturday, August 6
 A few Saturdays ago there was a grand, smashing show at the lovely Commodore featuring Pluto, Bum, The Smugglers and cub. First up was Pluto, but unfortunately I rolled in late and only caught their last song.

Next on stage were those fellows from Bum, playing a set that brings to mind words like loud, fast, precise and fun. And it must be mentioned that the lead singer of Bum has great pants and tremendous hair.

Following Bum was The

Smugglers, but as I am related to their singer I won't say much about them. It did seem like the crowd were enjoying the Smugglers music and jokes though. Another thing I noticed is that people are actually dancing these days - really shakin' and jumpin' and not just banging into each other. It makes a show even more fun.

The final band to play was cub, appearing on stage with their ever-loved loot bags stuffed full with balloons, lollipops, stickers and lots of other treats. The band played some old songs, as well as some new ones that sound quite a bit different but even better than their older stuff. cub's popularity shot up really fast but seems to be leveling out now with fans who truly understand the intricate knowledge buried beneath the simple surface. All in all, a more than satisfying show.

Heather Lawrence

FOLKFEST '94
Jericho Beach
 I go to Folkfest to see inspiring moments, moments when the performers are not just playing another gig and I am not just seeing one. Sometimes these

moments are created by a sixty year old musician who's been playing similar songs for forty years and is still really singing them, or perhaps by a middle-aged union songwriter who only started playing music a year before. Every year there are times like that, and this year's Festival was no exception.

Ani DeFranco was the 'star' of the festival this year, but, thankfully, she didn't take this designation too seriously. Not that she doesn't deserve it, but it would have been rather irritating. The nervousness DeFranco showed at '92's Folkfest was gone, and along with drummer Andy Stochansky, she played a cookin' set which she opened with the words, "Too fucking weird." At ten a.m. in the midst of a groggy bunch of folkies, that's a moment.

Saturday night's mainstage feature was Vede Hille and her band. Vede Hille mentions the Rheostatics in a song and her music does have a similar eclectic pop feel as well as a similar amount of soul. Her set was loud and dynamic, so I just layed back and enjoyed the volume.

I'm not very fond of the club's of folk songwriting: witty, warm, melodic, inoffensive songs which blend together into that conformity that makes 90% of any genre's music irrelevant. Most folkfest songwriters are like this, but not Mo Field. Mo surprised me on Sunday morning with great acoustic playing and a dark jazz tune. She didn't say 'fuck' but she did 'x' make fun of a fellow performer, which is also not normal at Folkfest. Mo and Vede are both locals, so go see them!

Claudia Schmidt isn't local, but if I can see her again I'll be there. She plays twelve string blues folk and writes great songs, but her voice is just unstoppable: she had the best voice I have ever heard at the festival.

For the first time ever I avoided sunstroke this weekend, but I did get rained on early Sunday night and, since I'd already had enough moments, I left before I got a chance to applaud the festival staff. So thanks for another great festival - til next year.

Tom Glenne

Sam the Record Man

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The Smithereens
A Date With

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Gigolo Aunts
Flippin' Out

This cute Boston quartet mix equal parts low rock, scuzz pop, loamery and headbanger, sporting a Cheap Trick/Radi Kross edge. Promoting not only local building but major walk-out sessions as well. Love the one you're in with "Cops" and "Bloom."

Killing Joke
Panæmonium



On the eve of the Millennium comes **Panæmonium** from arguably the most artistically influential band of the '80s. You've heard their influence in music from the likes of Ministry, Nirvana, Helmet, Portner and more... Now prepare to hear the music of the future. Killing Joke. New album. Original line up. Produced by Youth.



CHAR-TS

SEPTEMBER 94 LONG VINYL 50

1 THE SMUGGLERS	WET PANTS CLUB	RADIATION
2 PANDY DIVISION	DEFLOWERED	LOOKOUT
3 THE JESUS LIZARD	DOWN	TOUCH AND GO
4 JALE	DREAMCAKE	SUB POP
5 SLOAN	TWICE REMOVED	GEFFEN
6 PETER JEFFRIES	ELECTRICITY	AJAX
7 GAS HUFFER	THE SHIRL BEEPS OF SHIRP	AUGOGO
8 LUNA	NEWITCHED	ELECTRA
9 17	HUNGRY FOR STINK	SLASH
10 RIF NAKED	FOUR SONGS AND A POEM	PLUM
11 THE RHODSTATICS	INTRODUCING HAPPINESS	SIRE
12 ICHINGI	ICHINGI	HIGHONE
13 DICK DALE	UNICORN TERRITORY	INDEPENDANT
14 WRECHTED ETHYL	ETHYL THROUGH THE WINDOW	KILL ROCK STARS
15 HEAVENS TO BESTY	CALCULATED	AMERICAN
16 MC 900 FT JESUS	ONE STEP AHEAD OF THE SPIDER	KILL ROCK STARS
17 UNWOUND	NEW PLASTIC IDEAS	GEFFEN
18 WEEZER	WEZIER	THE HEART'S TREMOLO
19 TUNAMI	SIMPLE MACHINES	OUT OF RANGE
20 AM DRIVAWO	LET LOVE IN	MUTE
21 NICK CAVE & THE BAD SEEDS	UNWOVED	PEARL NECKLACE
22 FREE KITTEN	SWAMP OPHIELA	EPIC
23 INDIGO GIRLS	ASSASSIN 12"	ISLAND
24 ORB	GOD DON'T MAKE NO JUNK	K
25 THE HALO BENDERS	PURE AND SIMPLE	WARNER
26 JOAN JETT	PUNK IN DRINK	EPITAPH
27 NOFX	PANIC ON	ATLANTIC
28 MADDOR ROSE	36C	K
29 FIFTH COLUMN	LIVE THROUGH THIS	GEFFEN
30 HOLE	TIGER BAY	WARNER
31 STAIN ETIENNE		

32 BENENDRINE MONKS	CHINMAMA	RHINO
33 BOB MOULD	THE POISON YEARS	YBGIN
34 ITCH	PULL THE WOOL	NETTWERK
35 REV. HORTON HEAT	LOUCH IN THE FRONT	SUB POP
36 FUZZY	FUZZY	SEED
37 SMACK DAB	MAJESTIC ROOT	HOMESTEAD
38 THE QUEERS	GROW UP	LOOKOUT
39 YOUNG FRESH FELLOWS	BENZENDRINE BEA	AUGOGO
40 NAPALM DEATH	FEAR, EMPTINESS, DESPAIR	ERARACHE
41 VARIOUS ARTISTS	VOLUME 9 COMPIATION	VOLUME
42 NIMROD	LAB 308	SCRATCH
43 THE MOUNTAIN GOATS	ZOPLOTE MACHINE	AJAX
44 THE SNEETCHES	BLOW OUT THE SUN	SPINART
45 CRAYON	BRICK FACTORY	HARRET
46 DRIVE LIKE JEHU	YANK CRIME	INTERSCOPE
47 SF SEALS	STILL?	MATADOR
48 THE A-BONES	MUSIC MINUS FIVE	NORTON
49 THE BEASTIE BOYS	GET IT TOGETHER 12"	CAPITOL
50 STARRINGS	TOO MANY DOGS	ATLANTIC

SEPT 94 SHORT VINYL 35

1 MEX POWER A/INSULT TO INJURY	SPLIT 7"	BREAK	EVAN
2 STRAWBERRY PLUMTREE	ME/GREEN MITTENS 7"	CINNAMON	TOAST
3 JAWBOX	CALLING CARD EP	ATLANTIC	
4 PEZICATO 5	FIVE BY FIVE EP	MATADOR	
5 NFA	PLAYING HELL WITH YOUR FAITH 7/2DISQUES	NIM	
6 THE KARL HENDRICKS TRIO	CHECKING YOU OUT 7"	MIND	CURE
7 TEAM DRESCH	LOVE CONFESSIONS 7"	KILL ROCK STARS	
8 VARIOUS ARTISTS	YOUTH ON FIRE 7"	CANDY	ASS
9 TEN DAYS LATE	GETAWAY 7"	K L A R K	
10 HANDSHIP POST	WHY DON'T YOU AND I SMOOTH... 7" M D R	T A N T R U M	
11 THE DROVERS	KILL MICE EP	X	
12 DUB NARCOTIC	DISCO PLATE 7"	SUB POP	
13 VARIOUS ARTISTS	MONOPOLY QUEEN 7"	SURFOUST	
14 THE SURFOUSTERS	WAVES OF PLEASURE 7"	SUB POP	
15 ERIC'S TRIP	THE GORDON STREET HAUNTING	S I R E	
16 BELLY	MOON EP	RIP	OFF
17 THE RIP-OFFS	MAKE UP YOUR MIND 7"	H A R R I E T	
18 BAGPIPE OPERATION	67 MELODY LANE 7"	AUGOGO	
19 MAGIC DRT	SGNS OF SATANIC YOUTH 7"	PEPPER	
20 BLANKY	APPLE OF MY EYE	FARMHOUSE	
21 KID NUMBER NINE	MARY 7"	MATADOR	
22 COAR	WRONG SIDE EP	AMPHETAMINE	REFLEX
23 COWS	COW ISLAND 7"	TRAC K S H U N	
24 VARIOUS ARTISTS	OPTIONAL INGREDIENTS 7"	DRAG CITY	
25 MOBY	ALL THAT NEEDS IS TO BE LOVED 7" SINGLES ONLY	M I N T	
26 DEXICUTIONERS	1493 STEPS TO MY HOUSE 7"	G I A N T	CLAW
27 HOT TOASTERS	FISH AND DOCTOR 7"	TOOTH AND NAIL	
28 PLUTO	DEATHSTAR 7"	S L O W	RIVER
29 MAGNITUDE 3	WHAT A WAY TO DIE 7"	A U G O G O	
30 THE GREAT MONGOOSE	SHE'S A BAD MOTORCYCLE	7 M E N A L I T Y	
31 STAR FLYER59	THE DROP 7"	D E R I V A T I V E	
32 DESK	ASTRONAUTS 7"		
33 GAS HUFFER	THE SHIRL BEEPS OF SHIRP 7"		
34 THE SIMPLE ONES	BE MINOR 7"		
35 ERIC'S TRIP	WARM GRL 7"		

SEPT 94 INDIE HOME JOBS

1 THE REAL MCKENZIES	HAGUISES
2 SPEEDBUGGY	I AM YOUR FRIEND
3 MEET DABY	ELIOTS SHAPE
4 TWELVE EYES	ZERO
5 GAZE	SEA MONKEYS DE
6 3	STILL IN THE WEB
7 INSULT TO INJURY	BACKLASH
8 KITTENS	CLOUDY
9 MASK (FROM SISTER LOVERS)	DID SHE CALL ME BABY
10 CHANGE OF HEART	WHAT MY PAWS CAN'T MOVE
11 MASK (FROM GOOD HORSE)	SPRING CHICKEN
12 KREIVIS	EXPOSE
13 JOEY CHEESEE	WHAT SWEET CHILD O'MINE IS THIS?
14 KID CHAMPION	SEVEN FORTY SEVEN
15 WATERFALL UNDER	TAKING MY BREATH AWAY
16 SPINARKER	SPEAKING OF HEROS
17 THE VINAGRETTES	BLINDSPOT
18 IMPALOR	TD CROSS THE FJORDS FOR YOU YOU
19 SMAK	SKWISH
20 SICK SICK YEAH	DRIVE ME TO THE STORE
21 CHILDREN OF ATOM	MINORITY OF ONE
22 NELORIES	BANANA
23 EXCUSE 17	DEMO TAKE
24 ERIC ESTRADA & THE VELOUR NATION	D.O.R.K.
25 GROVER FUR	I LIKE YOU
26 THE WHEAT CHEFS	NEIGHBOURS
27 GOOCH	COMPLEMENTARY NACHOS
28 STOVEBOAT	DEAD FUCKER
29 GOOD HORSEY	HOW OSWALD BASTABLE RUINED MY LIFE
30 POTIBLY	TRAMPOLINE

HOME BASS

COUNTDOWN TO ARMAGEDDON

1 TECHNO NATIONS II	THE MIND TRIP LP	KICKIN' UK
2 UNION JACK	TWO FULL MOONS & A TROUT	REING-HIGH/UK
3 YOKOTA	PANIC WAVES	HARTHOUSE/GERMANY
4 HEXAGONE	BURNING TRASH FLOOR	DJAX/NETHERLANDS
5 DU UNGLE FEVER	012 EP	?
6 WHITE LABEL	TS 303	IMPORTANT/GERMANY
7 WHITE LABEL	BAGPIPES IN EFFECT	KICKMAN/GERMANY
8 PSYCHIC TV	PAINKILLER	TELEPATHIC/USA
9 VARIOUS	SHARK TRAX	RISING-HIGH/UK
10 SONIC SOLUTION	TURBULENCE	R&S/BELGIUM



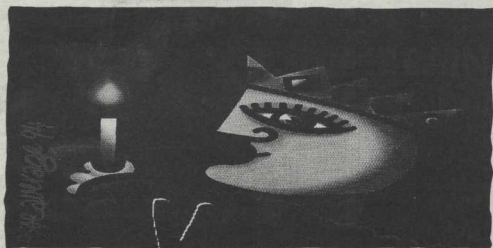
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Throbbin Hoods
Dinner Is Ruined
Rosie O'Shea
Trigger Happy



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Now, with the sun setting on another Vancouver summer, we look towards the autumn harvest of new import and domestic releases...

Stereolab

* Mars Audiac Quintet

Transforming these formula-secure times, Stereolab's charms lie in their simple melodies and syncopated moog/guitar rhythms. Yes, reigning paradigms of compulsive and beautiful songs in the words of Parisian Laetitia Sadier, "I think art should be cathartic and point to your deepest anxieties," so come on indie rocker, come on.

● 16.98 ■ 10.98

Sebadoh

* Bakesale

Simplified, but never simple, Sebadoh's latest and mostly Eric-less release has a concise pop rock consistency. As prolific as they are self-aware, Sebadoh's *Bakesale* adds to an already voluminous discography, and never fails to entertain.

● 14.98 ■ 9.98

Lync

* These Are Not Fall Colours

Of the Olympia, Washington school of angst-driven indie rock, Lync take inspiration from contemporaries such as Unwound, but combine pop with driving energy to produce a broad and enjoyable release.

● 14.98

Pavement

* Gold Soundz

Gold records is more like it! Who would have thought that such slackers would aspire to indie rock greatness, and Rolling Stone poster boy success? Another fine EP proving their worth. Pavement is payment.

● EP 7.98

Guided by Voices

* The Grand Hour

Guided by greatness is more like it! Who'd have thought that indie rock's newest songwriting genius would be a Dayton, Ohio gradeschool teacher? Six fine new tunes to hold you until Scat reissues their huge back catalogue.

● EP 8.98

The Flaming Lips

* Providing Needles For Your Balloons

Flaming Lips is more like it! Who'd have thought that these Oklahoma hicks would still be releasing such amazing songs of psychedelic noise-pop after more than a decade? This 45 minute EP also includes a Smog cover and a much-loved Christmas carol.

● 12.98

Luscious Jackson

* Natural Ingredients

Man, this Luscious Jackson band has definitely got it goin' on! They're smoking so righteously at Lollapalooza, and this new spin is sure to funk you right up. So baby, be hip to what's happening and grab this, NOW!

● 16.98 ■ 10.98

Orbital

* Snivelization

This follow up release to the critic's faves *Orbital* and *Orbital 2*, *Snivelization* provides these UK ambient/techno wizards with a hat trick of great releases. Truly an influential band at the crest of their craft.

● 16.98 ■ 10.98

Julian Cope

* Autogeddon

Simmering gently at times, rocking at others, this record sees JC continue to lose more bricks off the top of his load. *Autogeddon* is yet another innovative and varied collection of songs from the brilliant, twisted mind of Saint Julian. All hail the patron saint of messed up, self-involved, flaky, artsy-types. Welcome this gem into your collection today.

● 16.98 ■ 10.98

Sugar

* Your Favorite Thing

Enticing guitar hooks. A puppy dog's growl. Three unreleased tracks. Ginger Ale bubbles tickling your nose. A familiar voice. A grape slurpee. A low price. These are a few of our favorite things — soon to be yours!

● EP 7.98

Afghan Whigs

* What Jail Is Like

Unfortunately, some of the best Afghan Whigs songs have been appendages to singles or released as promotional items only. This EP solves all of that! This, the second single from last autumn's *Gentlemen* release, includes covers of the Ass Ponys' *Mr Superlove* and Percy Sledge's *Dark End Of The Street*, as well as a track exclusive to the Volume series (*Little Girl Blue*) and three live tracks, including a Supremes duo of *My World Is Empty Without You Babe* and *I Hear A Symphony*. Subliminally erotic, titillating, sorrowful, and menacing.

● EP 12.98

All special prices are in effect until September 30, 1994.

Zulu is an official TicketMaster outlet, did you know that?

We also have box sets, collector's items, t-shirts, and all manner of oddities and stuff. All of it is quite astonishingly cool. Look for yourself!

● = cd
■ = cassette
◄ = fish

